

# *The* School Musician

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STORES

*Writes Lou Martin:*  
**"They thought I had hired  
 two new trumpet finds"**

*but the boys had just bought new*

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*Air Flow*  
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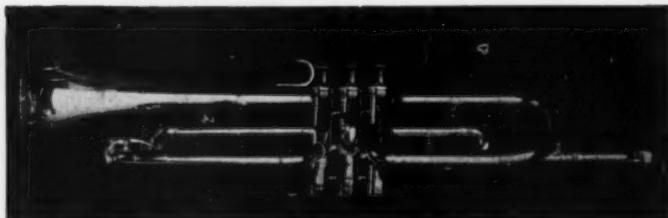
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**The SCHOOL MUSICIAN:**

Thanks for the story regarding the Alabama Bandmasters' association which appeared in the September issue of The SCHOOL MUSICIAN.

There are some corrections and additions I wish to make regarding that article. First of all, the Board of Directors was omitted from the list. They are: Mart Glosser, Gadsden; Alonzo Meek, Selma; Dick Roberts, Tuscumbia. My initials are L.P.—not A.L. as indicated in the article sent by our good secretary, Herman Moll. Thank you for making these corrections.—*L. P. Jackson, Band Director, Anniston, Ala. High School.*

We hope this makes everything Kosher, Mr. Jackson. Keep us posted on the progress of your work in Alabama and we'll tell the world.—*Ed.*

**The SCHOOL MUSICIAN:**

I have just read the article in your paper, "Thumbs Down on Army Bandmasters". It is too bad John Philip Sousa died before he got a chance to tell what he thought about him (the President) for turning down the bill. La Guardia could tell the President something about the treatment of Bandmasters. I served in the Spanish-American War as a Bandmaster and left this country for Cuba and Porto Rico. Out of thirty-four men, I brought back twelve alive.

My advice to boys joining the Army is to pass up the Band. A man can serve in the Band and still be a private when he leaves the service. It would be impossible for some men even to reach the rank of W.O.

A boy who starts in the ranks, with good luck could reach the rank of Major General. Take Major Miles for instance. There are lots of others.

There is a joke in the service that when the Bandmen say their prayers, they pray for a new bandmaster. If the bandmaster dies, it means a jump for someone.

This is just a scribble but there is a lot of truth in it.

In the British Service, a Bandsman can attain the rank of Colonel.—*Phillip A. Laffey, Oshkosh, Wisconsin.*

In the first place, Mr. Laffey, we think the idea of the bill is all wet. What each army bandmaster should really wish for is the rank of Captain. And as you know, for that an Act of Congress is not required. All you need is the right poppa.—*Ed.*

**The SCHOOL MUSICIAN:**

I am band instructor at Canton Township high school (R. D. No. 5, Canton, Ohio).

The woodwork department is going to build us a rack for sousaphones and a director's stand.

Could you refer this letter to a department of your magazine staff who could send me some help as to specifications and measurements for the above?—*Edgar Heist.*

To make a sturdy rack for a sousaphone, first secure a rigid, cylindrical member of the proper length into a substantial and properly weighted base, which can probably be cut from a 2"x12"

(Turn to page 6)

Presenting—



**Mr. Bill F. Sharp, Perry, Oklahoma**

A new band building completed during the summer, is Mr. Bill F. Sharp's latest accomplishment in Perry, Oklahoma, where he is starting his fourth year as director of music. This building is constructed on modern lines and is an ideal music center. In 1937, Mr. Sharp was awarded his B.F.A. degree from Oklahoma A. & M. College at Stillwater. He attributes his success in the instrumental school music field to Mr. "Boh" Makovsky, head of the music department and director of the Oklahoma A. & M. band. At Perry, the fifty-seven piece band, the thirty-piece orchestra, the thirty-seven piece pep band, rhythm bands, grade school band, intermediate band and junior high school orchestra are all under Mr. Sharp's supervision. At the 1940 Tri-State Band festival held at Enid, his first band rated Superior in concert and sightreading and Excellent in marching; at the State Interscholastic contests at Norman, they rated Superior in sightreading and marching and Excellent in concert. The band won fifty dollars second prize at the 89<sup>th</sup> parade held in Guthrie, also second prize at the Oklahoma University Band Day parade in which eighty-nine bands participated. During the past three years, the enrollment of the instrumental music department has increased fifty per cent. With such a large program, Mr. Sharp must needs have some relaxation and he confides that he is interested in all types of sports.





# The School Musician

230 NORTH MICHIGAN AVENUE  
CHICAGO, ILLINOIS

Robert L. Shepherd  
A. C. Jewell

Editor and Publisher  
Advertising Manager

New York Representative  
Gerard Velthaus Associates, 152 West 42nd Street  
Telephone Wisconsin 7-9043 or 9173

October, 1940

Volume 12, No. 2

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Entered as second class matter at the post office at Chicago, Illinois, under the Act of March 3, 1879. Published monthly except July and August by the School Musician Publishing Co. Subscription Rates: One year, Domestic, \$1.00. Foreign countries, \$1.60. Single copies, 15c.

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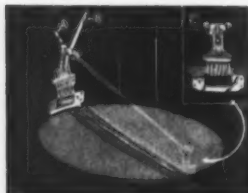
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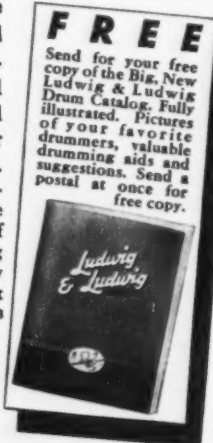
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(Continued from page 4)

timber. Then at the upper end of the upright member, secure an "X" of strong slats, the circumference described by the four points being slightly less than that of the outside ring of your sousaphone. This should be placed at an angle of sufficient degree to balance the distributed weight of the sousaphone.

On the two sections of the "X" member which point downward, fasten two hooks which will take the sousaphone tubing at these points. These hooks can be made from strap iron, properly padded and covered with plush or they can be made from narrow sections of an automobile casing. The two upper points of the "X" member require merely to be padded.

Elsewhere in this issue of *THE SCHOOL MUSICIAN* will be found a picture of the new podium used by the Elkhart high school band. Doubtless, you can get an idea from this.—Ed.

#### The SCHOOL MUSICIAN:

Thank you for the publication of the picture of our young majorette, Miss Judy Douthit, which appeared in the September issue of *THE SCHOOL MUSICIAN*.

I would like to make a correction in the write-up of the picture. Judy is a majorette for the band at the Nebraska School of Agriculture, at Curtis, which is the high school branch of the University at Lincoln. The University of Nebraska Band is a much larger organization, and is entirely collegiate, while ours is a high school group. The director of the University Band is Mr. Don Lents. I would appreciate your publication of a correction on this.

I realize that perhaps the heading on our school stationery is a bit misleading but I trust that this will make the situation clear.

May I add that *THE SCHOOL MUSICIAN* is the most up and coming publication of its kind and is always received with great interest each month in our school.—Eugene Ellsworth, Supervisor of Music, Nebraska School of Agriculture, Curtis, Nebr.

Why don't someone tell us these things? —Ed.

From Salem, Arkansas, came this letter to the Jenkins Music Store, Kansas City, Missouri. It speaks for itself, and for Tony.

Dear Sirs:

I get the Drum I buy from you but why for God Sakes dont you send me no stich. Whats the use ahavin the Drum when she has no stich. I lose my job in the band and if you dont send Drum stich pretty quick I send the whole dama thing back quick. Why hava so much foolleh anyway. Answer me quick—Yours truly, Tony Noiska.

P. S. Since I write I find the Godadam Stich in the box. Scuse me please.

#### The SCHOOL MUSICIAN:

As my special interest is becoming an orchestra leader or a music teacher, I am writing to you for such free information as you may have to offer. Any booklets, pamphlets, etc., on this subject will be most gratefully received. Personal suggestions will be carefully heeded.

Thanking you for any courtesy you may extend.—Bill Powers, 7B, Room No. 22, Nichols School, Evanston, Ill.

That's a big order, Bill. Many textbooks have been written on these individual subjects. However, we are publishing your letter in the hope that it will



**Catherine Sollman**  
Violin  
Haubstadt, Indiana  
First Division  
Region 3, 1940



In 1939, Catherine Sollman was given a Third division rating for her violin solo at the Region Three competition-festival. In one year, by hard study and much practicing, she became so proficient on her beloved instrument that she won a First division rating at Battle Creek in the 1940 contest.

These qualities of hard work and perseverance plus an undeniable charm enabled Catherine to efficiently perform her duties as concertmistress of the orchestra during her entire high school term. She is now a senior.

For six years Catherine has studied the violin, for the last four years under the tutelage of Louis Schreiber of Evansville, Indiana. She also does a little teaching herself.

For the past two years she has been a valued member of the All-State orchestra which plays each year at the Indiana State Fair.

Although the violin is her favorite instrument, Catherine is also an accomplished clarinetist and participates in all the band concerts and parades.

### On The Cover

Little Joan Jamison and Janet King of Newark, Ohio play flute in the Dresden Grade School Band under the direction of Paul Braden. Mr. Braden, however, specializes in brass, so their only flute instructor has been Mr. Rex Elton Fair through his column in *The SCHOOL MUSICIAN*. The appealing little flutists are in the fifth grade and are inseparable pals. (See letter in Rex Elton Fair's column of this issue.)

release a volume of correspondence to you from our readers throughout the country and thus equip you with the information and ideas you desire.—Ed.

#### The SCHOOL MUSICIAN:

I have already had several letters expressing approval of the recommendations contained in my article published in the September *SCHOOL MUSICIAN*.

During the present year I hope to have frequent opportunity to contact you. We have a different set-up in Region Two for handling the Competition-Festival for 1941. Last year, because of certain misunderstandings, our list of winners was not available at the time that you called for it. Frequently I am glad that it was not submitted, as we still are hearing that certain names and ratings were incorrectly given. We are organizing at the present time so as to be able to avoid a similar situation next year.

While I am writing to you I wish to express my approval of the fine publication which you are editing in the interest of school bands. It is one of the best that comes to my desk.—John E. Howard, Director, U. of N. D. Bands, Grand Forks, N. D.

We will be looking forward to the joy of contacting you and be eager to publish more news about the new plans for Region Two.—Ed.

#### The SCHOOL MUSICIAN:

As manager of the Monroe High School Band, I have the job to present and put in use new ideas concerning our annual concert. We have always had good crowds and a packed house. But believe you could give us some help by suggesting new ways of advertising and ticket selling and the way to push the sales by band members. I would appreciate any ideas you could give us on stage setting, also in decorations, programs, sales stunts and the like. I shall be waiting for a reply.—Bill Rieder, Jr., Manager, Monroe, Wisconsin, High School Band.

We know of no other publication so replete with the information you request than *The SCHOOL MUSICIAN*, and if you will follow its pages regularly, we are sure that you will become so bolstered with knowledge of these matters that every concert you manage will be a sensation.—Ed.

I feel there is unlimited value in your magazine. It is just the sort of thing aggressive youth want to read and it spurs the hesitant youth on. It is particularly fine to include articles not so technical so that a larger per cent of the student body, interested in music, can be reached. I am thinking of such articles as "Are Musicians Smarter?" and "Of What Value Is High School Music?" A copy of *The SCHOOL MUSICIAN* is always available in our school library.—Orpha Lee Hiatt, Hebron, Nebraska.

Enclosed find check \$1.50 for subscription to *SCHOOL MUSICIAN* next two years. Finest little music mag in existence,—continued success to you.—Arthur L. Phillips, Director, Coleraine City, Minn. Band.

I wish to congratulate you for the excellent service you are rendering the vast army of school musicians all over the U. S. Keep up the good work!—E. Paul Lyon, Waverly, Ill.

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# PIANOS on the PAN

By Burke C. Morrissey, Concert Pianist  
Who Has Rattled the Keyboards of Decrepit Pianos in  
Schools from Cape Cod to the Golden Gate

***"The greater part of the music in the school centers around the auditorium piano. If it is not a good one, the musical ear of the pupil is not helped. Wrong habits and wrong musical anticipations are formed; inharmonies and dull tones vocally and instrumentally are encouraged. And at the same time thousands of dollars will be spent annually in a given school for music teachers and instructors, printed music, band uniforms and instruments—while the inferior piano works successfully against the whole set-up!"*** > > > > > >

● THE GREATEST ENEMY of school music in America today is the inferior, out-of-tune piano!

This is a strong statement, but it is, nevertheless, a sad fact, stated



Paul Nicely, of Woodbine, Iowa, won First division at the Iowa State contest in 1939 and 1940 and Second division at the Regional in 1939 and 1940, for his piano solo.

solely for the hopeful purpose of widespread correction. The condition that exists throughout the country in this connection is intolerable, and

would no doubt be unbelievable to those not "in the know" in regard to it. However, the writer speaks from years of experience gained through traveling with several musical organizations which have played Colleges, Universities, and High School Assemblies throughout the United States.

It is regrettable to have to state that this experience discloses the unhappy and inexcusable fact that the great majority of so-called pianos on our school stages are absolutely unfit to play. This is a situation which requires plain speaking—and one which can be remedied when it is understood thoroughly by school boards and school officials in authority.

No one upholds or tolerates such a condition consciously, and least of all the school boards and school authorities who manifestly have the best interests of the pupils at heart; it has sneaked up on us, so to speak, through the acceptance by those in authority of such subtle and seemingly logical mental and verbal arguments as,

"Well, anything is good enough for those roughnecks to pound on. They would wreck a good piano in no time." . . . "No use getting a new piano until we get the new auditorium built." . . . "No use getting one of those big grand pianos—we'll get a little one so that it can be moved around easily." And so on ad infinitum—and the bum piano stays to do its nefarious work on ear, musical soul, and inspiration.

But, hundreds of schools have proved that a good concert grand can



Ruth Hayashi of Grand Junction, Colorado has been greatly benefited by the piano in her home. The charming Oriental won First division for her exquisite performance at the National contests of 1939 and 1940.

be handled properly, kept in good tune, used a lot, and stand up to its work of providing the best in piano response throughout an indefinite number of years, serving pupils, public, and traveling organizations with the finest in tone, action, appearance and stamina. The high-standard concert grand, though costing more initially, is cheaper in the long run—if one wants a *piano*—than the sub-standard counterfeit, for it will stay well in tune and it will stand up. For the tuner to have to keep trying to make a piano out of a junk box is expensive through the years. And everybody is the loser, for under such conditions there is never real piano value at any time. Moreover, money

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Directed by Morris R. Riebmann, the Calumet Township high school girls' chorus at Gary, Indiana, are a pleasure to see as well as hear. But the old broken piano that they are forced to use greatly detracts from the beauty of the picture.

spent on outside talent, too, is virtually thrown away.

The greater part of the music in the school centers around the auditorium piano. If it is not a good one, the musical ear of the pupil and all concerned is not helped, to say the least. Wrong habits and wrong musical anticipations are formed; inharmonies and dull tones vocally and instrumentally are encouraged, and so on. And at the same time (far too often) thousands of dollars will be spent annually in a given school on music teachers and instructors, printed music, and band uniforms and instruments—while the inferior piano works successfully against the whole set-up! Yes, it is unthinkable, but, unfortunately, it is all too true. The correction is seldom, if ever, a question of money, but a question of complete understanding in regard to the harmfulness of a bad piano and the value of a fine concert grand piano.

Wherever a full understanding of the value of a good piano in a school is reached, the inferior piano will be replaced speedily. And there are a lot of them to be replaced! A man-sized educational job indeed!

The writer has found that the complete and only satisfactory answer to

the whole problem is a grand piano of recognized fine quality; and the bigger the better. Anything less than standard will prove unsatisfactory and a let-down in the long run, and even in the first instance. The ideal piano for the stage is the full-sized concert grand. Money spent for this kind of piano will never be regretted, and it will bless the performer and audience, local and outside talent, for a long, long time. The good piano brings deep musical satisfaction, worthy pride, harmony, accuracy, and happiness; the bad piano brings only dissatisfaction, discord, apology, and disgust.

Have you a piano in your school whose broken-down bridgework suggests it needs a permanent vacation? Send your sob story and maybe a picture for publication with additional articles on schedule.



Proper care of a good piano is obviously a problem easily solved by intelligent authority. Where there is no discipline not only the piano, but just about everything else perishes.

A fine piano, with regular tuning service and simple general maintenance intelligently added helps immensely in routing the discordant and faulty musical striving out of a school; and it solves a problem which never should have been allowed to dominate in the first place. What chance has a group of players to attain correct intonation when the piano is way off color?

There is never a valid excuse for anything less than a good piano anywhere, and least of all in our schools where bands, orchestras, and choral groups are striving for musical excellence. To be forced to use a bad piano isn't fair to the students, visiting musical groups, or to the audiences which have to listen. When the bad piano goes entirely there will be a great improvement in American school music, good though much of it now is. Hats off to those responsible for the good piano wherever it is found! And may the bad ones give place to good ones with all possible speed!

## UNDER The Spell of the



Director and author Coons instructs his Sunflower Junior College band in the intricacies of overtones.

# OVERTone

Part I

● **WHAT'S AN OVERTONE**, more or less, to us? Most of us have recognized the existence of overtones ever since we studied that section of the high school physics test headed "The Physics of Sound", but we still regard them as mysterious phenomena. Although they are all important to us as band directors, it has occurred to none but searchers and researchers in physical science to study them. Dr. C. E. Seashore and his associates have made notable progress in this direction—as have other scientists working separately in various parts of the United States and Europe—but they admit that they have merely opened

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the door preparatory to stepping across the threshold into this new field. This series of articles, therefore, cannot hope to be either exhaustive or conclusive, but it should serve to point out to us the aid that our art may expect from the scientific facts brought forward by these men.

Technically speaking, just to refresh our memories, overtones to the fundamental tone are additional vibrations set up in the air simultaneously with

the fundamental at the source of vibration (string, reed, membrane, etc.).

If you want a visible demonstration of their action, try this simple experiment: Set a violin string to vibrating at a good *forte*—the G or the D string reacts most obviously—by a strong pizzicato or a single vigorous sweep of the bow, and then watch the entire length of the string intently. After a second or two there seems to be a slight disturbance at the center; this becomes more marked, and then, while it still vibrates from end to end, it appears to be vibrating by halves also. Almost immediately you notice a similar disturbance at the points marking the division of the string into what seems to be 4ths, 3rds, 6ths, 5ths and smaller fractions; each of these divisions gives off an overtone, and the separate vibrations from the fundamental down to the smallest division are known as *partials*.

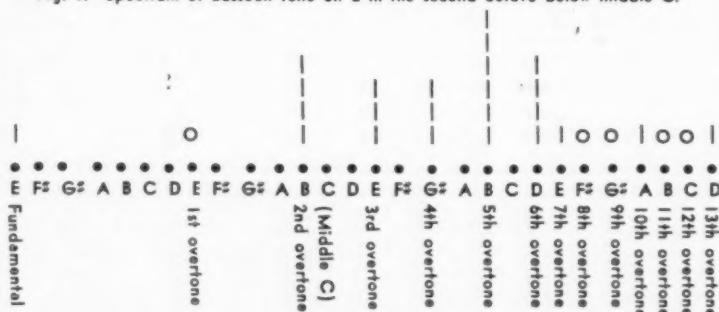
The above will give you a graphic example of the way a vibrating body gives off overtones; even though you cannot see it, every column of air vibrating in a cylinder, or every reverberation of a tympanum has a similar set of relative overtones.

(In case you are interested, the graph-like diagram of these vibrations is known as a tone spectrum.)

### Distribution

Overtones or partials occur at the following intervals *above* the fundamental: an octave; a fifth above that; a fourth above that (which is two octaves above the fundamental); and after that they come along more often, a major third is followed by two minor thirds and a second (which puts us on the third octave above the fundamental); and after that they come on seconds. You will note that the first five partials contain a com-

Fig. 1. Spectrum of Bassoon tone on E in the second octave below middle C.



The strength of the overtones are represented as percentages. Each dash is equivalent to 5% of the total energy expended on the tone, except in the case of single dashes which may represent LESS than 5%.

Note that the first overtone is absent, and that the majority of the energy of the tone is expended on the next five overtones with very little going into the fundamental. (The last two overtones shown here are probably not in perfect tune with the tempered scale which is generally used today because the tempered scale is somewhat inconsistent with the mathematical relationship of tones on which the overtone content of a note depends; this overtone content would tend to be in tune with the harmonic scale.)



plete tonic triad on the note being played.<sup>1</sup>

Every tone on every instrument has one or more, sometimes as many as twenty or more of these overtones sounding in conjunction with the fundamental.

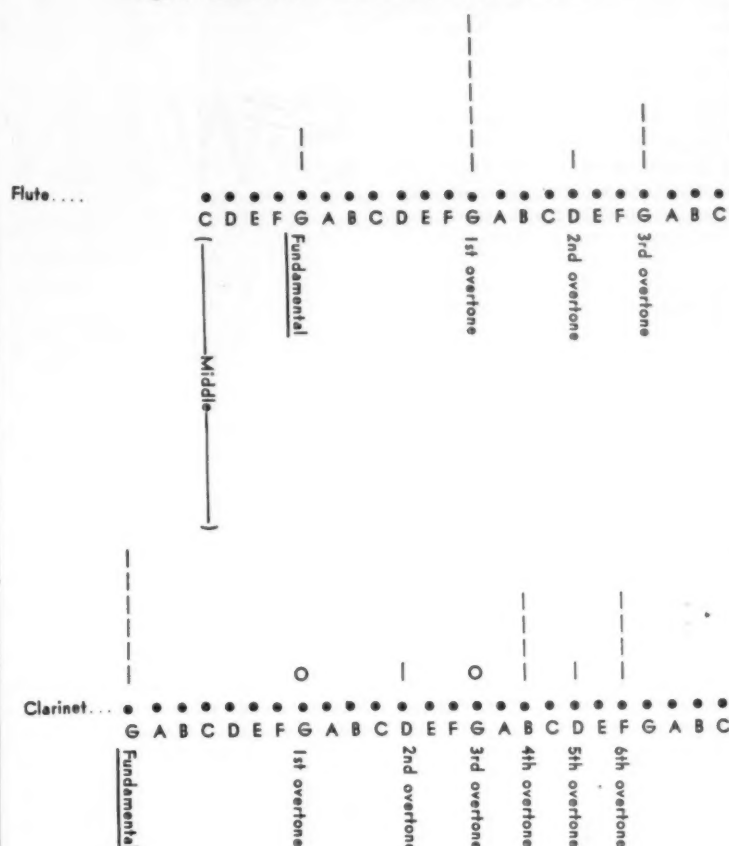
The source of "tone quality," or *timbre*, is our next consideration. Each register of each instrument has a tone quality peculiar to itself. These various tone qualities are due to the *distribution and relative power* of the overtones above any given fundamental. Let's consider, for one example, the haunting, wistful timbre of the clarinet; its spectrum shows that it expends a major per cent of its energy on the fundamental and that it often lacks the first overtone (the octave), and others above the next fifth. This deficiency of partials accounts for its empty mellowness of tone. For a second example, the bassoon, on its low tones, expends only a small per cent of its total power—less than five per cent in some of the lower notes—on the fundamental; but fifty to seventy-five per cent of the power is expended on the overtones in the second and third octave above this fundamental; there are at least a half-dozen overtones in this register. These two examples are sufficient to show how timbre is controlled by the number, relative power, and the distribution of overtones.<sup>2</sup>

Perfect tone quality, is a purely hypothetical conception. Some organ pipes sound a complete set of overtones (to the number of perhaps thirty or forty if you care to record them that high), each of them equally graduated down in power from the one preceding, or else having a definite pattern of power peaks and depressions decreasing gradually as they go from the fundamental. Such a tone scientifically speaking, by virtue of the distribution of overtones, approaches the conception of the "perfect tone". We must admit—from an artistic standpoint—that the tone of

<sup>1</sup>It is an interesting fact that symphonic composers have always used a distribution of orchestral voices corresponding exactly to the distribution of the fundamental and first five overtones (root DO, octave DO, fifth SOL, 2nd octave DO, a major third MI, and a minor third SOL) whenever they wanted to score a stoutly built chord. "Papa" Haydn and those who followed in his artistic footsteps had been using this distribution for almost two centuries before overtones were discovered in a scientific laboratory!

<sup>2</sup>The tone of any instrument can be produced synthetically by setting up vibrations—electrically, or by perforated disks revolving through an air stream—corresponding in pitch and intensity to the fundamental and the various overtones as they appear on the spectrum of a tone taken from an instrument playing any given note.

Fig. 2. Blend of Flute and Clarinet tones in octaves.



The above spectra of tones in octaves show how the flute replaces with its fundamental and first and third overtones very essential overtones lacking in a clarinet tone sounding an octave lower. When these two tones are sounded in perfect pitch, it often results that the timbre of neither instrument is readily discernible, both being lost in the fullness of the merged tones.

these pipes is—remarkably "full".<sup>3</sup>

One can listen to an unaccompanied violin, or to a human voice, (and to a few other instruments in very limited registers) almost indefinitely, if the melody is interesting, without tiring of its sound. The reason that these satisfy the ear is that they supply from their overtone content a complete accompaniment at all times. In other words, DO, MI, and SOL of the note you are hearing is always sounding because these always have the first four overtones present. (This background demanded by the ear for satisfaction is the reason why piano accompaniment is used with a single-voiced instrument.) While these overtones may not be heard as separately sounding notes, they are recognized subconsciously in the fullness of the tone.

<sup>3</sup>Spectra recorded from violins famous for their beauty of tone, usually show this regularity of power peaks and depressions.

#### Bass Section Overtones

Now we are getting to the point of this article, namely, what have overtones to do with the sound of our band?

Let's consider the bass section because it is the easiest to experiment with, actually or with our memory and imagination. How many times have you noticed a sudden change in the bass section tone from a sonorous roundness to a bare lusterless sound? The trouble could usually be located in the fact that the bass clarinet, or the bassoon, or the bass viol had had to cease playing to fix an ailing instrument. When they had stopped playing, the fullness of the bass tone had stopped, also.

Here's a scientific explanation as a recording instrument might show it. The tubas usually have a fine strong fundamental, but only the first two or three overtones are represented in sufficient strength to be enriching to the general tone quality. This means

a deficiency of overtones and therefore a lack of sonority in the section unless—and this is the irrefutable argument for full instrumentation—unless bass clarinets, or bassoons, or low saxophones, or bass viols, or sarrusaphones, or all of them, are added to enrich the overtone content.

A study of the spectra of bassoons and bass viols shows that they are especially strong in the overtones needed to fit with low brasses; the more this overtone demand is filled, the more organlike the tone becomes. Without the aid of these instruments, these low brasses would still be strong enough, but there would be an obvious lack in the fullness of their tone.

Here we find one of the major problems facing the director who has younger students playing on these augmenting instruments. In order to be heard they will over-blow or over-bow and the result is a distracting rattle which drowns out the last semblance of tone quality in their instrument and often in the whole section as well. "Why play an instrument," they say, "if it is not to be heard?" Unless bassoon, bass clarinet, or string bass have an obvious solo, they should, to paraphrase an old saying about the children, be *felt* but not *heard*. Trying to sell this idea to a student of high school age or less requires considerable effort.

#### Upper Register Tone Blends

Composers, from the time clarinets were first introduced into symphonies, have known that flutes in octaves with clarinets gave a tone blend that was pleasing and full. But it takes a look at the respective spectra of these instruments to find the explanation for this fullness. The fundamental of the flute and its few overtones replace very necessary overtones which are lacking or weak in the clarinet pattern of overtones.

(This explains why a flute loses its identity in this combination.)

The oboe and flute in unison, when played softly, approximate a violin section nicely; but the combination is slightly more shallow in effect, because the combined overtones are similar in distribution and proportionate power to the first several overtones of violins, but the higher partials fail to maintain the power found in the similar overtones of the strings.

The flute and piccolo even when combined do not have enough overtones to produce a tone satisfactory for a sustained melody of any great length. In fact, their comparatively bare quality of tone, limits their solo value to passages demanding a sharply brilliant tone in contrast to more sonorous passages.

# FLAG SWINGING

By Rebecca Rohrer  
Drum-Majorette of the Elkhart  
County Concert Band

and Gene Chenoweth  
Supervisor of Instrumental Music  
Elkhart, Indiana, County Schools

● IN THE FALL OF 1939 the Elkhart County Schools introduced Flag Swinging as an adjunct to the instrumental music program. Several important considerations were foremost in taking this step. It was felt that the music program should contribute periodically to the activities of the school and of the community. In the smaller, or so-called Class C schools, athletics absorb a large part of the leisure time and interest of the student body and of the alumni. In Indiana, basketball is the main sporting event. To the great majority of band directors each fall brings the perplexing problem of introducing new innovations to add color to the band's presentations between the halves. Flag Swinging will at first be counted among the innovations; later it will become a necessity. Flag Swinging plus basketball is the old story of beauty and the beast retold.

The first function of the music program is the playing of music. Small schools where insufficient rehearsal time is the rule oft resent spending valuable time on special maneuvers at the sacrifice of the playing program. Flag Swinging on the basketball floor can be substituted for marching routine where such conditions exist. It is possible to organize the booster club in drills on the floor with pennants of the school colors. Add to this the spice of a few tumblers, plus organized cheering led by the yell leaders. To climax the event lead out with Flag Swinging to a slow waltz and finish with baton spinning to the school song or a fast march.

Many directors might feel that they could not spare the time from their regular teaching program to coach a Flag Swinging corps. This would not be necessary in most cases. A skillful drum major or twirler possessing some executive ability and initiative can quickly be taught all the necessary elementary movements and can train and conduct the class with

an occasional "look-in" by the director. This sort of an arrangement is desirable from the standpoint of developing self-reliance and leadership.

It is of great importance that the selection of members for the swinging unit be conducted with extreme care. Prerequisites which the applicants should have are, grace of bodily movement, a natural feeling for and response to music, plus an erect carriage and that indefinable something called personality. These factors are of more value in determining the future success of the group than any others. Of course it is well if the members of the group are pleasing in appearance in addition to their other good qualities, but a swinging unit selected by pulchritude alone cannot hope to achieve that beauty of movement which is gained through perfect unison in executing the routine. Girls as a rule will probably take to flag swinging more quickly than boys. Boys of the teen age are usually awkward and self-conscious in the matter of bodily response to music. As an example of this it might be cited that high school girls learn to dance more readily and with less self-consciousness than high school boys. But Flag Swinging can be termed a manly art in every sense of the word. Its greatest exponents are men of great virility and its origin points to it as having been a diversion of men of the out-of-doors. Snap turns and throws demand strength and vigor. Flag Swinging should have a strong appeal for boys if presented to them in the right way.

Flag Swinging on the basketball floor has a decided advantage over Flag Swinging on the football field in several respects. The flag swinger on the open field has to contend with the possibility of gusts of wind spoiling the effectiveness of his aerial work. Even ground movements become difficult in a strong breeze. The flag corps which works indoors has the

assurance of fixed and controlled conditions. Aerial work at close range becomes more effective and exciting. Most gymnasium ceilings are high enough to permit semi-high throws. The director should take into consideration the height of the ceiling before seriously training a flag corps for basketball games.

The beginning flag swingers should first of all be told that they will be considered an integral part of the band program; that they must follow the band wherever their services are required, and that they will be subject

to the same discipline as regular band members. The latter is important in influencing the attitude of the band members toward the swinging unit. No favoritism should be shown. The flag swinging unit should not be permitted to make separate appearances without the permission of the director. Baton spinners can take up flag swinging and many of the flag swingers may wish to study baton twirling. The two can be alternated at basketball games to sustain interest.

Flag Swinging is educationally defensible. It does not take an unrea-

sonable amount of time in contrast to its value to the student. If we ask the question, "Is Flag Swinging *worth* doing?" the answer is "Yes". Every student in the school should find something that he can do well, and Flag Swinging opens up a new avenue of approach to this problem. Through its emphasis upon beauty, poise and bodily grace, as well as the important consideration of performing publicly, it is helpful in developing personality. Not least of all, it stimulates public interest in the work of the music department.

## *Enigma of the Malleter, Should I Choose the*

# Marimba, or the Xylophone?

## *Here's Some Light on the Question*

● SINCE I RECEIVE hundreds of letters and inquiries on the selection of the marimba and xylophone, I have decided that there is a great misunderstanding and even some mystery concerning the results to be obtained on each one. Most of these inquiries are from young high school and college musicians who have had some experience on a small instrument of one or the other of these types, or possibly on bells. Many other queries are from professional drummers or piano players who have a desire to play a mallet instrument. These inquiries have formed a fascination for some particular style of playing, but they are uneasy as to which instrument will fulfill their desires. In this brief discussion I shall explain a few characteristics of each of these instruments enabling any prospective purchaser to decide which will best suit his needs. I am sure that the person who studies this analysis will not be one of the many who regrets the purchase of an instrument unsuited to his needs. Since the possibilities of the xylophone are much broader, I will deal with it first; and then it will be easier to decide the uses of a marimba.

To simplify matters, let us think of a xylophone as a high pitched instrument playing entirely in the treble clef. Practically all solos for mallet instruments (of which there are few)

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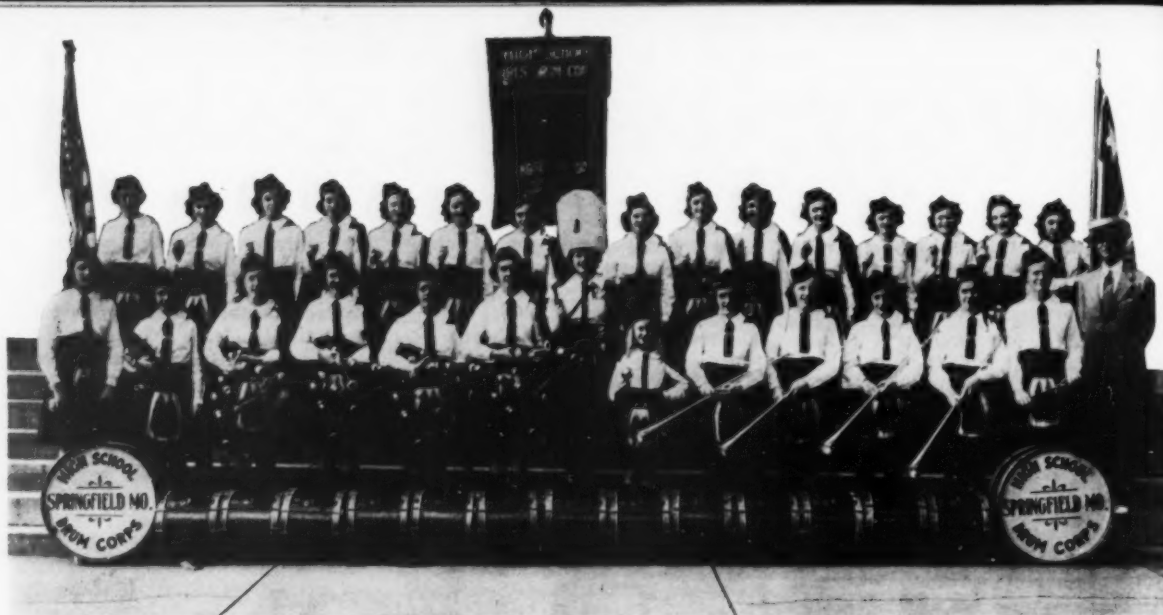
have been written with the idea that they would be played on the xylophone. Most of these solos may be played on a three and one-half octave instrument, although a four octave instrument is much more desirable. A three and one-half octave xylophone has a range from low C below middle C on the piano to the C three octaves above. If the instrument is one of four octaves, it is from C an octave below middle C on the piano to C four octaves above. Practically all the soloists that have performed with our famous concert bands have confined their work to the use of the xylophone. Although there are many solos published with military band accompaniment, I shall in a later article show how to select one's own solos for xylophone from the great volume of material to be selected from the band libraries of the various publishers. Many inquiries are made as to whether four-hammer work is practical on the xylophone. Since it is a treble clef instrument it is naturally impossible to produce the deep organ-like tones as might be done with the lower pitched instrument. There are, however, some very technical four-hammer novelty solos published, and those who become adept at improvising will be able to

do four-hammer rhythm beats with very startling effects. I always advise the purchase of a four octave instrument because of its effective use with four hammers. There is no question but what the xylophone reigns supreme in the rendition of dance rhythms, rag beats, and variations with popular music. Some of the compositions of the Green Brothers, Sam Herman, Harry Breur, or a few others are very excellent for the xylophone along this line of work. I have seen many piano, saxophone, and drum combinations become very popular through the addition of a fine xylophonist who had developed a fine rhythmic and variation technique. In the last few years the xylophone has given way to a popular fad of four-hammer work more easily produced on the marimba, but I am sure the exponents of the fine art of xylophone playing are going to see its return to popularity in the near future.

As before stated, it is well when mentioning the xylophone to think of it as a treble clef instrument, but when we mention the marimba we immediately think of a lower pitched instrument with most of its notes sounding below piano middle C. Music for the marimba is likewise written in the treble clef, permitting the playing of the same notes on either instrument. I think most of the peo-

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The Springfield, Missouri high school girls' drum corps directed by James P. Robertson is a charming group of girls dressed in pretty little Scotch outfits. The Kilts, Hose and Bonnets were all imported from Scotland and are authentic to the nth degree. The corps features a quartet of bagpipe players who never fail to attract interest. The group consists of fifteen drummers, four pipers, four trumpeters, three standard bearers and a drum major. Each spring approximately one hundred girls try out for the few vacancies, proving the popularity of the outfit.

## ***RHYTHM! It's the Heart Beat of Youth Best Expressed through the***

● THE REARING OF OUR YOUTH is a problem. Not a serious, but a simple and pleasant one, if we will but take the trouble to look around and see the many ways it may be solved.

Colonization, with the proper supervision, at least once each week,

# **DRUM Corps**

**By A. Jack Thomas**

**Author and Drum Corps Authority  
New York City**

with a very definite and ever-interesting program, will catch the fancy of any healthy and vigorous youth of today, and furnish an outlet for their pent energy. This will take care of the problem for at least one day.

Our education begins in the arms of our mothers and its basic principle is imitation. This principle is carried on throughout our life, in all walks of mental and physical development. If our youth follows a good precept he becomes a good citizen by imitation.

One of the earliest imitation gestures is the response of little tots to the martial airs and the marching of a band or drum corps. After each parade we find in our neighborhood for a short period, the embryonic drum-corps. This imitation does not stop with the infant just able to walk, but catches, too, the fancy of the older children.

What effect does the Drum Corps have upon your child? Do you scold him or her for drumming on the chair, table or tin-pan? I know these practices can become very nerve racking and disconcerting. But don't discourage them. Maybe you are a par-



The Plattsmouth, Nebraska, junior drum corps directed by C. A. Marshall, has been organized for six years. They make about fifteen to eighteen trips a year taking part in parades and demonstrating their exhibition drills. At both the 1939 and 1940 Golden Spike Music Day festival, this corps was awarded first place. Director Marshall is proud of his corps, not only for their many awards but for their excellent conduct and the fine impression they make wherever they go.

ent who insists upon your child studying the piano or some other orchestral instrument, and finds much difficulty in keeping up the necessary interest in this instrument. If you are wise to the opportunity the problem is being solved right before your eyes.

This child has a definite rhythmic instinct and is expressing it through the medium of drum taps which he finds more interesting than his other musical endeavor, never dreaming that the principle of both are the same.

See to it that he or she has the opportunity of joining a well organized Drum Corps, one that plays by music, either in the capacity of a drummer or a bugler.

The following are some of the benefits derived from such a move:

1. Colonization in a most interesting and useful form.
2. Absorbing music from a competitive basis rather than from that of moral suasion.
3. Mutual interest rather than personal.
4. Physical and posture development, obtained voluntarily rather than by coercion, from long walks and the habit of military bearing in many parades and drills.
5. Self-reliance as an individual in the knowledge of his contribution to the whole, which in turn pre-supposes a determination to measure strides with all activities of the organization and a great feeling of pride in carrying it to a successful conclusion.
6. The musical knowledge gained will furnish a solid foundation when applied to any other phase of musical endeavor.

To the above may be added many more emoluments.

I hope the reader will not gain the impression that I am trying to be specific, on the contrary, it is to our youth in general that this article refers. The object is to catch his interest and furnish an outlet for the same.

Yes, one of the most interesting groups with which to gain and hold the interest of your boy or girl, is the "Drum Corps". The cost of integrating them into such an organization is not prohibitive even to limited pocketbooks.

In conclusion the following observation will be of material benefit in organizing your corps:

1. Secure an instructor who (preferably) plays a cornet or trumpet, with military band experience and who has a knowledge of the drum technique. If this is not possible, at least secure the services of a good musician.
2. Insist that the instruction be

from a definite musical foundation and not wholly by "ear".

3. Accept guidance from the instructor as to the allocation of instruments.

4. Use one standard "American

made" set of instruments throughout the corps thus insuring equal tonality.

5. Use for your text book, one that is written specifically for "Drum Corps", and its chronological development.

## A Reward System Sans Red Tape

By H. W. Arentsen

Director of Music

Alexandria, Minnesota Public Schools

● HOW SHALL WE adequately reward our conscientious and talented music students for their faithfulness and ambition in making the most of their high school musical training? This question has confronted every music director, and we've all tried many methods of our own invention as well as others that are in use.

Undoubtedly every situation calls for a somewhat different method of handling this problem. You may have a traditional system of awards which was satisfactory at the time it was adopted but has now outlived its usefulness. That has been our case; and after several unconvincing experiments, we now have a plan that is not only filling our needs but has been tried with success by others.

One of the bugbears of any system is red tape. We want the maximum of efficiency with the minimum of labor. In our system of rewarding music students we have tried to correlate the requirements in both the vocal and instrumental field so as to encompass the band, orchestra, and choir with a uniformity of essentials.

In substance, we adopted a promotional plan whereby the students earned points. They have a definite goal at which to aim with all the requirements clearly set forth. There are five stages in the development. The new member is termed a cadet and after earning a certain number of points through participation and advancement becomes a musician, second class. The next rank is musician, first



Mr. Arentsen

class, then first musician, and finally Assistant Director. To achieve the rank of Assistant Director, the goal has been set high enough to challenge the ability of the most outstanding music student. Points are earned by attendance, attitude, cooperation, solo work, individual development, ensemble playing, tutoring cadets, courses in music theory, assisting with sectional rehearsals, music library, etc. Any students receiving the rank of First Musician by the time they graduate receive a trophy, which is given on Award Day when all students excelling in various activities of the school are given awards in recognition of their achievements.

Auditing the various points earned by the student requires only a few seconds and these records are entered on a master chart posted in the music room.

To accommodate the large number of students who wish to participate in ensembles, or play solos, it has been necessary to create an outlet for this demand. In addition to the regular concerts and entertainments given by the music department, a series of recitals are given. At each recital from twelve to fifteen soloists take part as well as various chamber music groups and one major organization. These recitals are always assured of a good attendance as no admission is charged, and a large number of students participate. To add additional incentive, we exchange soloists and ensembles with other towns in our vicinity. This serves as an added award for diligent work and accomplishment.

Perhaps this looks like an extra burden for the already heavily loaded music director, but it need not necessarily be so. One of the important objectives of these recitals is to develop the initiative of the students by making them largely responsible for their own part on the program. We hope, in doing this, to develop an independence on the part of the students which will serve as a carry-over into adult life,

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# Lo, The Lovely MELLOPHONE

*It's a Grand Instrument, If You Understand It*

By John Paul Jones

Director of Instrumental Music  
Albany, Georgia



Mr. Jones, champion of the mellophone, has, for the past year, been teaching in the music department of Peabody College, Nashville, Tennessee, and has completed all requirements for his Ph.D. degree except the dissertation which is now partially done. He was also director of the Vanderbilt University band and is the author of the *Builder of Bands and Orchestras*. Before teaching in Peabody he was, for six years, director of the championship band of North Kansas City (Missouri) high schools. In September, 1940, he took charge of instrumental music in Albany, Georgia.

● IN THE EYES of many of our band men there is a considerable amount of disgrace attached to the mellophone. Is this an actual inheritance by the instrument or have we not super-imposed a bit of common prattle probably because we have no other instrument that will "take it and like it"? The poor mellophone has no excuse for being what we often call it. It has served a long and useful life in the band history of America and like the traditional fire horse has always raced to the fire on the last moment's notice. Unlike the fire horse I see no reason why we should retire it because of this service.

On the other extreme I wonder if we are not prone to play a musical fanfare every time the French horn parades by and at which time we rise up and shout with all our might "Down with the mellophone!" A great many of us do not know why we dislike the mellophone. To be reasonable one should have a reason. I have questioned many band directors and, believe it or not, the greater number of them could give no good reason for not wanting a mellophone yet all seemed to be emphatic in their desire for French horns. Also they had no real good reasons for wanting French horns except that they were generally preferred.

When I first studied music, especially that connected with the school band and orchestra, I heard nothing from my teachers except "throw away the mellophone and substitute French horns". I actually absorbed this teaching until the mellophone became utter poison. A mellophone in the band was an insult to the neighboring French horn player and a mellophone in orchestra! Heavens above, or vice versa!

Now let us clear away the upper crust and get down to the meat. Just what is wrong with the mellophone and what is really the place for it in our modern organizations? I am not adverse to using the mellophone (the New York Philharmonic used a B $\flat$  tenor in 1936, I know) however, it should *not* be used in place of the French horn. That is where we generally make our mistake. We not only expect the mellophone to take the place

of the French horn but we actually try, by force, to place it in the horn section. In this statement I am not including those fine organizations which have complete horn sections but I am thinking of those who try to mix the two instruments in one section. It should not be done and it must not be done, but there is a place for it.

To begin with we have a mixture of conical and cylindrical brass instruments in the band. In the family of conical bore we have the cornet, flugel horn, baritone, and the bass. Notice a considerable gap between the flugel horn and the baritone. By using the mellophone we can have a complete and graduated family of conical bore brass instruments: cornet, flugel horn, mellophone, baritone and bass.

In the family of cylindrical bore we

have the trumpet, trombone, and bass trombone. From the fact that the French horn uses the upper partials, or harmonics, and that throughout its length it more nearly approaches the cylindrical, it might be thought of as a possible tone quality between the trumpet and the trombone. Throughout its length of approximately fifteen feet, the French horn varies from about three-eighths of an inch to about an inch and a half, this latter measurement being taken about a foot-and-a-half from the bell end of the horn. The horn has increased only about four times the diameter of the mouthpiece entrance. Out of its total length about seven-and-a-half feet are cylindrical not counting the valve slides which add about four-and-three-quarters feet of straight tubing. The tuba, approximately the same length, varies from about a half an inch at the bit to perhaps seven inches at the bell joint, an increase of fourteen times the starting diameter which is decidedly more conical than the French horn. The trombone, by the way, is sometimes built on the conical principle as well as the cylindrical with arguments paralleling those for the cornet and trumpet.

Do not misunderstand me—I would not advocate a duplication of parts in the French horn and mellophone sections. It seems to me the mellophone is more adaptable to a sustained, supporting, melodic part rather than a general harmonic part.

In talking this over with one prominent school band man he raised the point that the mellophone was not in tune, further more it *could not be built in tune*. This I feverishly questioned because most of our instrument manufacturers do a pretty good job of building instruments in tune which, after all, is a matter of scientific exactness. So, in order to have first-hand information I wrote to those who were closely connected with the manufacture of instruments. The consensus of opinion was that the mellophone has in the past been used in so many keys that it was impossible to make it completely in tune with itself in all keys. This, of course, seems to be true. But we never use it in band or orchestra

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# SOUSA

*Let's Build a Living Monument of  
Love in the Hearts of All America*

By A. R. McAllister

after his long experience would indicate his greatest life interest. I, therefore, believe that the first and greatest memorial to John Philip Sousa should be built in the hearts of the millions of school musicians, by their being familiarized with the inspiring music of this great man; all of it—not just a few popular marches that we all know! This can be accomplished by school bandmasters and professional bandmasters including a Sousa number on every public program, and by including the entire list of his published composition in their repertoire.

With the help of Lieut. Charles Bentler, Dr. Herbert L. Clarke, Dr. Edwin Franko Goldman, Dr. A. A. Harding, and Dr. Frank Simon, the following composite list of published compositions, all of which are in the combined libraries of these directors, are recommended for the purpose mentioned above. The daily use of this music will build a *living* memorial and will become a vital factor in the everyday life of every young American. Unless some plan of this kind is followed, the inspiration and leadership of the March King, which was experienced by those who knew him, will be lost to present-day and future American citizens.

The suggestion of a Sousa School of Music is most worthy but again, any school of this type, to be successful and to perpetuate itself as a memorial should require an endowment of several million dollars, the earnings of which could supply scholarships to hundreds of worthy students and prospective directors. This may be accomplished in time, but I believe an alternative, and one which could be made effective at once, would be the organization of a Sousa Bandmaster's Course by the members of the American Bandmasters' Association qualified to do same, and whose membership includes eight outstanding leaders with doctor degrees.

These men, with the help of others, could organize a course which will meet the high academic standards of our best colleges and universities, and which, I am sure could be included in the music curriculums. This would, once and for all, establish a uniform

course of instruction, designed by men who know both the fundamentals and the necessary details to make successful directors and leaders. This, again, would be a *living* memorial, and the type that the energetic and indefatigable John Philip Sousa would approve.

The American Bandmasters' Association has appointed a Sousa Memorial Committee, headed by Dr. Frank Simon, Middletown, Ohio, which includes many close associates of Mr. Sousa. Mr. Simon will be glad to receive the cooperation of every individual and organization who desires to do permanent honor to "John Philip Sousa"—"American," and the "greatest bandmaster of all time"!

#### Published Marches by John Philip Sousa

Across the Danube.....	Coleman
America First March.....	Harms
Anchor and Star.....	Fischer
Ancient and Honorable Artillery Company.....	Fox
Aviators, The.....	Presser
Beau Ideal.....	Fischer
Belle of Chicago.....	Havkes
Benn Bolt.....	Coleman
Black Horse Troop.....	Fox
Bonnie Annie March.....	Pepper
Boy Scouts of America.....	Harms
Bride Elect.....	Church
Bullets and Bayonets.....	Schirmer
Century of Progress.....	Presser
Charityman's March, The.....	Fischer
Charlatan, The.....	Church
Comrades of the Legion.....	Fox
Corcoran Cadets.....	Coleman
Crusader, The.....	Coleman
Daughters of Texas.....	Presser
Dauntless Battalion.....	Church
Diplomat, The.....	Church
Directorate.....	Church
El Capitan.....	Church
Equinox.....	Church
Fairest of the Fair.....	Church
Federal.....	Church
Flag of Freedom.....	Fischer
Free Lance.....	Church
From Maine to Oregon.....	Church
Gallagher and Sheehan.....	Church
Gallant Seventh.....	Fox
George Washington Bicentennial.....	Coleman
Gladiator, The.....	Church
Glory of the Yankee Navy.....	Church
Golden Jubilee.....	Fox
Golden Star.....	Church
Gridiron Club.....	Fox
Guide Right March.....	Fischer
Hail to the Spirit of Liberty.....	Church
Hands Across the Sea.....	Church
Harmonica Wizard.....	Presser
High School Cadets.....	Presser
Honored Dead, The.....	Vandersloot
Imperial Edward.....	Church
International Congress, The.....	Coleman
Invincible Eagle.....	Church
Keeping Step with the Union.....	Presser
King Cotton.....	Church
La Flor De Sevilla.....	Church
Larks, The.....	Church
Legionnaires, The.....	Presser
Liberty Bell.....	Havkes
Liberty Loan.....	Harms
Loyal Legion.....	Havkes
Magna Charta.....	Presser
Man Behind the Gun.....	Church
March of the Mitten Men.....	Church
March of the Pan Americans.....	Fischer
Marquette University.....	Church
Minnesota.....	Fox
Mother Hubbard.....	Coleman
National Fencibles.....	Coleman
National Game.....	Fox
Naval Reserve.....	Harms
Nebraska University.....	Fox

(Turn to page 47)

● **SINCE THE DEATH** of John Philip Sousa in 1932, many individuals and organizations have discussed a suitable memorial for this Great American. They have proposed memorials in granite, steel and bronze, ranging from memorial tablets to a massive modern steel bridge, the latter now a reality.

The National School Band Association and the American Bandmasters Association have placed tablets to his memory in the Sousa Memorial Library Room at the University of Illinois. Proposals have been made to erect monuments in various cities which figured prominently in the active life of Mr. Sousa. Also, the proposal to establish a Sousa School of Music has received consideration. All of these are worthy projects and too much honor cannot be bestowed upon Mr. Sousa.

The writer, however, is not sure that any of these memorials are the type that the great leader himself would choose. His greatest interest in the closing years of his life was in the development of music, particularly bands, in our public schools, and I believe his final and mature judgment

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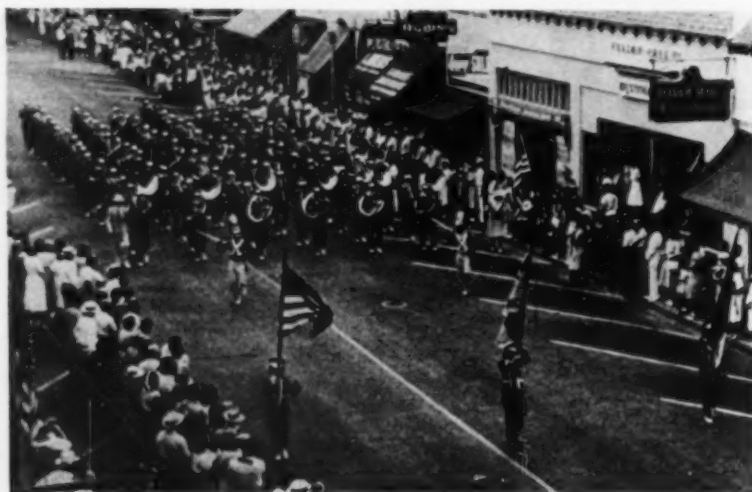
# I Love a PARADE

## How School Bands May "March" Their Way to Greater Popularity

By C. R. Dale  
Marching Instructor  
Wink, Texas, High School Band

● ONE CONSOLATION FOR BAND  
DIRECTORS is that to the home  
town, the "hometown band" is tops;

think of their band's marching.  
What a band does on parade is not  
so important; but to do well the



The two drum majors of the Charlotte, North Carolina Central high school band have things well under control when their marching band goes on parade.

and I dare say that one of the surest ways of creating public interest in the band department—and in concerts—is through the marching band.

There are few persons who do not enjoy seeing and hearing a band on parade, while many people must learn to appreciate good concert music.

The average audience is not as critical of a marching organization as one might expect, however, as "little Johnny" learns the correct ways of doing things he quickly conveys the information to "Mom and Dad"—then they can see the mistakes that are made by the other members.

Band contests and the interchanging of programs at football games makes it difficult for a mediocre band to demand the respect that an ambitious group of students desire. No doubt many band members are bitterly disappointed to learn what contest judges

things that are attempted, will make a band outstanding. Of course, there are prescribed executions in official contests. Those executions have been selected for use because of their being fundamental movements, and the band that cannot execute the required movements correctly should study its weak points with the intention of improving.

Building a band might be compared to the construction of a building. The individual members should lose their individuality to the unit. There should be a definite way for doing each thing and all members should do it alike. Movements should be executed with accuracy and precision. A cadence should be selected that conforms to the tempo at which the band can play, and the length of the pace should conform to the selected tempo, as well as to the dis-



With four fancy-stepping drum majorettes, the Walton high school band of De Funiak Springs, Florida finds it difficult to get out of step.

tance that members can step. Neither the cadence nor the pace should be varied, even in practice; and practice drills should be entered into with enthusiasm similar to that which prevails when the band is on parade.

Each signal that the drum major uses should call for a specific movement that has been fully explained, and each signal should always call for the same execution.

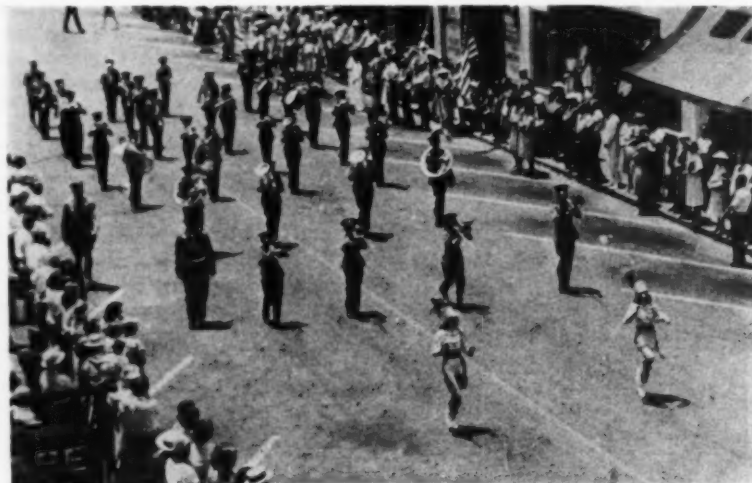
Every member of a band should know and be able to interpret the drum major's signals. No member should expect to rely on other members to begin movements, but should be alert to execute signals.

The drum major, who leads a band that executes his signals can direct a parade as a "quarterback" directs football plays, whereas the drum major who only blows the whistle to say when to do a certain thing, might more conveniently remain on the side-

line. All parades and drill exhibitions should be well planned in advance, but the drum major should have authority to vary maneuvers to meet situations that might arise.

It is not difficult to arrange a program for a parade if the band members are familiar with a variety of maneuvers. The director can select a section of his blackboard, or take a piece of paper, to represent the parade ground and draw a line to represent the path that he wishes the band to follow, making notes on movements in their proper sequence to use in practice.

Standardizing maneuvers not only improves the marching of a band, it lessens the work for the director; and if more movements could be adopted as standard, it would expedite the transfer of students from the band of one school to that of another, thereby improving all.



The members of the Gaffney, South Carolina high school band march in perfect formation when they appear in parade.

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# Putting Your "Act" ACROSS

*How a Little Showmanship Will Increase Your Concert Success*

By Francis B. Ratliff

Director of Music

Lawrenceburg, Indiana, Consolidated High School

● **TO KEEP UP** with the improvements being made in musical circles every year, a truly progressive school band *must* alter its methods and procedures. With the finest symphonic music available at the turn of the dial, the concert work in our schools often suffers by comparison with the unseen professional program. Even when our school music does compare favorably with the professional, our appearance usually detracts from the performance. However, we have the advantage here,—though it is apt to go unrecognized—we can provide an appearance as beautiful, harmonious and attractive as the music we play.

When our music-loving parents

that assumes people come just because it is necessary to support the music program of the school. When a parent buys an instrument for his child, he wants to see that student, as well as hear him play. And he won't be satisfied to know that his pride and joy is hid somewhere over there on the sixteenth chair in that corner. Furthermore, Father's complex isn't helped a bit when he is told that his son is too short to be seen. We must put him up where he can be seen as he sings or plays. Like Caesar of old, we should be able to say of our audience, "They came, they saw and we conquered."

Our problem is therefore, this. How

can we present an interesting program, visually and audibly? In previous articles, Mr. Henri Minsky, Mr. Cloyd Meyers, and Dr. Simon have suggested methods which have solved problems of seating, position and arrangement. Our problem contains parts of their problem grouped into one large question. How can I present my band or choir so they will appear well, sound harmonious and be able to move freely?

We have solved this problem for both choir and band, and even go further and use the choir with band accompaniment. Our groups appear well, they sound blended, and each can move freely and quickly. This improves the effect upon an audience as no other amount of planning can ever do. When programs work through smoothly they are bound to sound better. Much of our problem is solved by a movable platform which we use for any size group for all types of programs from basket ball games to regular concert playing.

Our stage runs the entire length of the long side of our gym floor. It held bleachers too narrow for proper playing so we took down a section in the middle for the band. The old style semi-circle position for band meant that most of our players would have to turn their heads every time the ball was thrown. No better plan has been devised to see both goals than a



It's the clarinets' turn to "rise and shine" for the Tiger band and for the glory of L. H. S.

come to a concert they expect to see, as well as hear, something worthwhile. Most communities have become music-minded and have contributed financial and moral support to their music groups. Hundreds of dollars are invested in uniforms and many hundreds more in instruments; each parent has given something from the purchase of a choir robe down to an admission ticket. They could have remained at home and heard a good music program over the air, instead they came to our concert and they came, I maintain, to please the eye as well as the ear.

Foolish is the music organization



Mr. Ratliff directs the Lawrenceburg high school chorus in an impressive selection. Notice that every person is easily seen by the audience.

straight line seating arrangement. So we chose that position. Then we designed and built a platform for our band and choir so that not only could they see every bit of the ball game but everyone in the gym could see them when they played. Our platform is built in six sections, eleven feet long and thirty inches wide. They are graded in three heights, one foot, two foot and three foot. The second and third platform on each side have hinge steps in front upon which the stands are placed in band and upon which the vocalists stand during choral selections. Thus we have in reality five risers from the floor, each about six inches higher, which elevates a normal person so each can be seen clearly. Each platform is stained and varnished and is movable to any room in the building.

In effect, they are arranged and appear as in sketch number 1. This is usable for basket ball games, for smaller groups, and for fast moving, radio-like concerts where the beauty of balance and movement is especially important to the eyes of the audience.

For taking pictures, we use a slight change in order to make the photo appear straight. You know of course it is then necessary to have a slight slant to the group. We insert three small V's as in sketch 2.

For visiting band directors who are accustomed to more of a curve or for concert playing which demands that members be able to see each other or the precise conducting of the director we use six V's as in sketch number 3.

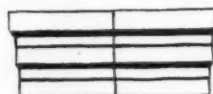
For mass performances of two bands, or for the choir or chorus with band accompaniment, or for massed choirs and choruses we add three sections built like the first six, except that their length is only eight feet. Sketch 4 shows this arrangement. We sometimes use another arrangement for large massed groups as in sketch 5. This is usually placed backstage farther with the director at the footlights. This is effective for massed chorus work with small pantomime effects in front down stage. Used in either of the latter two ways the platform will seat one hundred band



The trombones of the Lawrenceburg Tiger band take their cue and stand to give off some beautiful slide effects.

players or stand one hundred-fifty vocalists.

The cost of the first six platforms with the three small V's amounted to \$25 while the building of the additional platforms brings the total ex-



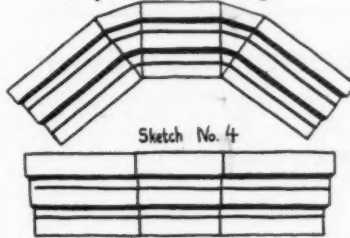
Sketch No. 1



Sketch No. 2



Sketch No. 3



Sketch No. 4



Sketch No. 5

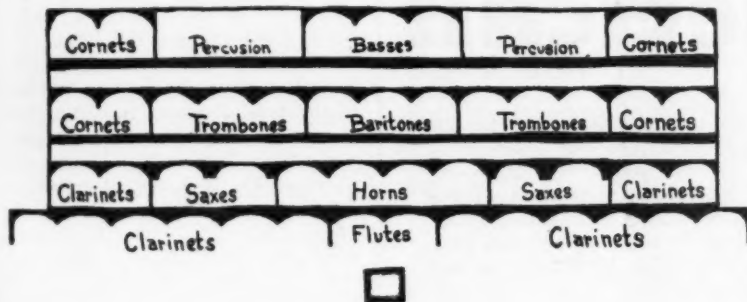
pense of all materials to only \$48.70. Our band paid the entire cost and has been repaid many times in the additional ticket sales brought about because

people could see what they were hearing. Furthermore your school could afford to build one; ours has been used by the entire school. It has held exhibits on elevated levels, has been placed end to end on the floor from the stage for dress reviews, and last year elevated each senior so they were visible to the proud "Papas and Mamas." During the summer, we do not use the ground or floor level while playing out doors and this brings our fifty members to the eye level of our patrons in their cars surrounding the band. Of course this platform could be built to any capacity.

After building our platform we had yet to work out an effective seating arrangement. We worked ours out backward. First we placed the cornets, drums, and basses in the rear. They are always easily heard. On the next row we placed the trombones and baritones with the horns directly in front of our basses. At the front were the flutes and clarinets with the saxophones fitted in behind them. Briefly, with an average fifty-piece band which would probably include; 16 clarinets, 4 saxophones, 2 flutes, 3 baritones, 8 cornets, 4 horns, 6 trombones, 3 basses and 4 percussion; we would arrange them thus: (see sketch of full band).

No band is perfect; although we realize that some of our larger schools are not far from it, any size band can adapt themselves so that they are arranged in a balanced, symmetrical, and pleasing manner. Harmonious music is more perfect when it looks balanced. Why should we spend time making our chords balanced and then put out in front of our audiences bands that look as if they were just spilled out upon the stage?

In examining our plan more closely, we find the soft mellow tones of the oboe, flutes and clarinets are out in front of the heavier brass. In fact, the only reeds which are not on the very front row are the solo clarinets, E flat clarinet, and the saxophones. Any-



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one will admit that the heavier saxes can hold their own behind the reeds and all of us realize that the solo clarinets can easily be heard above the second, third and fourth clarinets in their lower registers. All horn parts are seated directly in front of the basses and bass drum where they easily keep the correct beat. The larger baritones and stronger trombones are behind the reeds with the brilliant trumpets and heavy bass bringing up the rear. By rules of sound, all instruments are placed to their best advantage and yet they are perfectly balanced to the eye and ear. Furthermore, all tones go directly forward and are not muddled by batting against each other as in semi-circular arrangements. Each tone, instrument and player is visible and audible.

We have now made the band visible to the audience and vice-versa; we have arranged them musically and visibly balanced, so we check our final criteria. Are they movable? And we hasten to answer in the affirmative and plus. Not only are they movable but when they do move they are still balanced both tonally and symmetrically. This can best be shown by examples. Our school team is known as the "Tigers", and so we are the "Tiger Band." We open our concerts, ball games, etc. with "Tiger Rag" of course. The curtains are pulled to a black stage above which hangs a huge tiger face with glaring eyes, nose and mouth and the words "Lawrenceburg Tiger Band." The trombones stand and with a roar break into our theme. When the lights flash on amid a cymbal crash, the audience sees three trombones on each side with their slides pointed up into opposite directions amid a perfectly balanced band.

Let us check through a few other selections to see how much the ability to move adds to the band. In Sousa's "Semper Fidelis," we see the drums arranged at the back standing where they are most easily seen by all and lifting their sticks high begin their solo; as they finish, the cornets rise from their seats and come down front on the ends to play their solo; as they finish the entire clarinet section in front rises to put in their lick, and as they finish we are surprised to find farther out on the ends the six trombones, three on each side. Then the entire group breaks into the final strains of that fine number. "March of the Steel Men" by Besterling can be used in much the identical manner. "Our Director" is easy and shows off the back row of drums.

Fanfares or the cornets' solo in "Semper Fidelis" are effectively made. Echo effects with muted trumpets are

(Turn to page 44)



## 2500 School Bandmen In Mid-Illinois Festive

Peoria, Ill.—Twenty-five hundred musicians devoured 2,500 foot-long hot-dogs and 2,500 cups of ice-cream at the Ninth Annual Band Festival sponsored by the Byerly Brothers Music Company and held here Saturday, October 5.

It rained cats and dogs all day Friday, cleared up long enough to allow the merrymakers to finish their festival—then started raining again. But for the few hours of sunshine, the bandmen and their drum majors and majorettes strutted vociferously, elected their queen, marched, played, and sang, stuffed themselves with picnic delicacies, went wild over Dick Jurgens, popular orchestra leader imported for the occasion, and had one grand time.

The Mattoon, Illinois high school band took the record for coming the greatest distance to the festival—they travelled 125 miles. Smallest band was Forrest City of 20 members and the largest was Pekin Junior high of 120 members, whose director, Miss Helen Guthrie was the only lady director to enter a band in the festival.

After a mammoth parade for which thousands of cheering citizens lined the sidewalks, the 2,500 school musicians of 48 schools in Central Illinois gathered at the courthouse and presented a massed band concert under the direction of Dick Jurgens and Dr. A. A. Harding of the University of Illinois.

It was said by George Byerly to be the largest and best festival yet, and there is no doubt that the bandmen agree with him—that every year, the Peoria Fun Festival gets better and better.

## School Orchestra Gives Up. New Band Organized

Menno, S. Dak.—To make way for a school band here, the orchestra which has been the main activity of the school for some time, has been dropped. All parents of pupils passing the tone and rhythm tests recently organized a Band Parents Club and the band will be started at once.

## To Start Beginners

Humboldt, Nebr.—To aid in improving the high school band which was originally organized here in 1930, Director David Fowler is planning a junior band this fall.

## Garretson Expects Good Year

Garretson, S. D.—The Garretson high school band is getting a good start in its second year under the direction of Donovan Jackson. Indications are that a marked improvement will be made this year as only a comparative few were lost through graduation. Officers for the year are Joyce Olson, president; Genevieve Lande, vice president and Doris Smith, secretary-treasurer.

## REGION 3 ANNUAL CLINIC TO BE HELD IN CHICAGO IN JANUARY

Chicago, Ill.—According to tentative plans released by officers of Region 3, the big Regional Clinic will be held at Lane Technical high school, January 23, 24, and 25.

Deviating from the usual routine, the 1941 National Region 3 Competition-Festival will be sponsored by the Chicago Department of Music in co-operation with the Region 3 officers. Miss Helen Howe, director of music, and Mr. Oscar Anderson, assistant supervisor of music in the Chicago schools, are conferring with King

Stacy, Region 3 chairman on plans for the event.

Although definite plans have not been made and local authorities decline to make a statement, Lane Tech. will probably be the locale of Clinic events. Its musical department is finely equipped and its band and orchestra both under the able baton of Captain Gardner P. Huff are fully capable of the finest of Clinic interpretations. Complete details will appear in our November issue.

## Unites His Four Small Bands for Group Concert

Elsie, Nebr.—Bandmaster Bud Johnson who directs the high school band at Paxton, Madrid, Dickens and this city united his four bands into a group of 100 players for a concert here on September 27. He plans about four such concerts during this school term.

## Covet Prize Cash

Hudson, S. Dak.—The high school band is entering the State University Marching Band contest on October 19 in the hope of winning part of \$300 prize money in order to swell their uniform fund. Each member pays \$1 per capita tax and the band gave a dance on October 4 to swell the uniform budget.

## Officers Hold First Meeting

Harlan, Ia.—The executive board of the newly organized Band Parents association met recently at the home of Mrs. H. C. Pauley. Officers are president, Mrs. Pauley; vice-president, J. A. Jahnke; secretary, Mrs. Alex Peterson; chairman of the finance committee, Mrs. R. J. Flinn.

Chicago, Ill.—The Harrison high school band elected Peter Melnyk, drummer, president; Meyer Landes, vice president; Muriel Svoboda, secretary and Steven Gyura, treasurer. Mr. Joe Ewald is the director of the band.

Stockton, Calif.—Ten new members of the Troubadors, Stockton high school's music club, were announced recently by Mr. Frank Thornton Smith, head of the music department. They are sopranos, Winifred Hoerl, Norma Sprague; altos, Virginia Herman, Barbara Thornton, Lois French, Alice David, Charlotte Klien; tenor, Sydney Rosen; baritones, Eddie Murphy and Dick Pederson.

Rockwell City, Ia.—New bandmaster Collins is making rapid progress here with both the first and the beginner bands. New music has been ordered and great accomplishments are expected during the coming school term.

## Wakonda to Have Girls' Chorus

Wakonda, S. D.—A girls' chorus, which is a new activity in the high school is going to be started this year, according to Miss Helen Wosnuk, music instructor. Selections for the girls' and boys' glee clubs have already been made.

## Use Lucite to Light Band for Night Shows

Fromberg, Mont.—Lucite, broken down by its purveyor, Du Pont, as methyl methacrylate resin, has been experimented with by the high school band here as a means of illumination for night appearances.

All band instruments, and even the batons of three drum majors, who perform in unison, are outlined with rods of the crystal clear plastic. They provide an impressive colored lighting effect as the band marches at night or plays in a darkened auditorium.

Each rod is formed to the shape of the instrument and fastened on with transparent tape. On clarinets and saxophones, small superstructures of wood hold the rods in position.

The rods are illuminated by tiny flashlights, each instrument obtaining its individual lighting effect. The light bulbs are placed at the end and the glow transmitted throughout the length of the rod by "Lucite's" property of internal reflection. Each of the 30 musicians also wears a hat decorated with glowing "Lucite". In all, 110 bulbs and batteries are required.

The transparent plastic rods look like the finest glass. They are shatter-proof, however, and the weight of the instrument is increased only slightly. "Lucite" weighs only half as much as glass.

This combination of properties is especially important to the band's "twirlers," who send their long batons whirling high in the air to create solid wheels of flashing light. Glenn Reddick, director of the band, designed the batons and worked out the adaptation of the plastic to the other instruments.

## Remember Sousa's Birthday, Nov. 6th

November 6th is the birthday anniversary of John Phillip Sousa. To every American, and more particularly, to every school musician, this date is deeply significant, urging appropriate commemoration.

The near approach of this date recalls vividly to mind a concert your editor had the good fortune to hear and witness a year ago. It was performed by a hundred piece, finely trained and handsomely uniformed band, and at the conclusion of its flawless performance came an episode of tribute to the great March King, so beautiful and sincere that everyone present was deeply moved.

To the band on the stage was added the hundred piece gold and blue robed high school choir. The very spectacle was impressive. And out of the stillness which fell over the darkened auditorium came the voice of one from the choir reading these lines:

"In the shadow of our Nation's Capitol in Washington, on November 6, 1854, John Phillip Sousa, the idol of every American Bandman, young and old, was born. He was a typical band and sports-loving American boy. His major interest soon became music, and his rapid development to the greatest bandmaster of all times is a familiar story.

"Mr. Sousa loved peace and was a most kindly and lovable gentleman, but he answered the call of his country in every emergency.

"His greatest interest in later life was the millions of school musicians. The J.T.H.S. Band treasures the memory of his friendship.

"His stirring marches have inspired all Americans to greater effort—greater patriotism! His greatest march—THE STARS AND STRIPES FOREVER—is synonymous with Old Glory.

"The American Bandmasters Association, of which he was honorary life president, have established the precedent of standing during the last strain. We invite you to stand with us as the band plays and the choir sings Mr. Sousa's own

## Legion's Kilties Just Can't Resist Winning



The famous "Kiltie Band" of Pierre, South Dakota started out four years ago as a drum corps. They won the State Drum Corps championship of South Dakota in 1938 and beat the Tri-State Champion drilling and marching outfit of men of Nebraska. The next year they were changed to a Kiltie Swing Band, playing swing on the march and while drilling. That year, 1939, they won the State championship for marching, drilling and playing bands. This year they won again. The 40-piece band with their six pretty drum majorettes do fancy and intricate drills and are the toast of South Dakota. The organization is sponsored by the American Legion and is directed by Mr. E. H. Lower who is drum major for the National Champion Monahan Post band of Sioux City, Iowa.

words to the STARS AND STRIPES FOREVER."

Immediately the band swung into Sousa's most stirring air, "The Stars and Stripes Forever." As the melody approached the trio, the stage lights were dimmed and the choir sang the composer's own words as Mr. Sousa's picture faded into the screen above the choir. In that emotional climax, the great American composer seemed to live again and his very presence was perceptibly felt by everyone in the audience.

As the band reached the last grandioso strain, the lights were slowly brightened and the audience stood for a moment respectfully silent in tribute to John Phillip Sousa, the greatest bandmaster of all time.

## Fairbury Band Enters Football Season

By Jack Barber

Fairbury, Nebr.—Fairbury's high school band which has made a name for itself through the ability to march exceptionally well, started out the football season with a very snappy and brilliant performance during the half of Fairbury's first football game. The band, which is under the capable direction of Kenneth Foust, has made very rapid progress during the last three years not only in the field of marching but also in concert work.

## Bearcats Are Ambitious

Ballinger, Texas—The first rehearsal of the Ballinger Bearcat band, was held in December, 1937, in a classroom in the Elementary school building. Since that time the band has made much progress, and now rehearses in a modern band house. In 1938 the band, after four months of rehearsing, rated two First divisions at State contest. At the 1939 contests the band received Second division for both marching and playing. This year the band, which numbers 87 pieces, rated First division both in playing and marching in State competition, and in National competition received Second division in marching and third division in playing. The band is determined to do much better in the future.

## \$345.89 Gathered in Band Fund Drive

Scottsbluff, Nebr.—Mrs. R. W. Pettit-John, chairman of the nickel line drive, proceeds of which will be used to send the Scottsbluff high school band to Lincoln, reported that a check had revealed \$345.89 had been collected in the drive for funds. This is about \$4 more than was netted in the same manner last year and includes several \$5 donations from individuals and firms.

## Former Baritone Soloist Clicks as School Band Director



George Polce, former baritone soloist with Frank Simon's Armco band, is now the director of the 60 piece Sugarcreek-Shanesville school band in Dover, Ohio. Efficient manager of the band is Karl Zimmerman; equally efficient are drum majorettes Lillian Penrod and Betty Brown.

## Our New Podium Creates a Sensation Everywhere

By David Hughes

Elkhart, Ind.—In this modern age of ours, high school bands, and professional bands as well, must perform with a spirit of style and showmanship. Our bands have used colorful uniforms, and lighting effects, to make our appearances more spectacular; however, we have always felt that there was a need for an attractive podium.

We conferred with executives of local manufacturing companies to produce this podium.

Made of a veneered wood, the podium is white and bears a blue "E" made of pyralin as an insignia. We chose white as the color because our band uniforms are navy blue. A music rack is built inside, as well as a shelf where extra batons, tuning bars, etc., can be kept. The podium is easily transported, as the sides are detachable, and it can be put into two cases which have been built for that purpose.

The podium was used at Battle Creek, Michigan in the 1940 National Region 3 band contest and the comments of the local newspaper were very complimentary. Following are two statements which appeared in that paper: "Elkhart, Indiana, produced a bigger sensation with its entree onto the auditorium stage than any of the day's bands." "To top it all, the band really played, its first strains coming up like murmurs of the sea at dawn." The fine applause of the audience at the appearance of the band was another indication of success.

A conductor often feels ill at ease and perhaps looks very awkward as he conducts his organization. However, from the waist down, he is hidden by the back part of this podium and thus it enables him to make a better appearance.

I feel that this is the ideal type of podium for either a high school or a professional band. If you have any criticisms or suggestions, we would be glad to have them.

## U. of M. Musical Soc. To Present Celebrities in Coming Concerts

Ann Arbor, Mich.—Two precedents will be broken this season by the University Musical Society of the University of Michigan, according to President Charles A. Sink.

For the first time a Choral Union concert will be given on a Sunday afternoon, and also for the first time a Choral Union concert will be broadcast. The New York Philharmonic-Symphony Orchestra, John Barbyroli, Conductor, will be heard on Sunday afternoon, November 24, at 3:00 o'clock. Through the co-operation of the management of the Orchestra and the officials of the Columbia Broadcasting System, the program will be sent by short wave to foreign lands as well as throughout the United States. Alumni Clubs and friends of the University, as well as music lovers generally, will have an opportunity of hearing a superb program from the stage of Hill Auditorium.

Other concerts in the series, according to Mr. Sink, will be:

Marian Anderson, the distinguished Negro contralto, who has attracted world-



Director Hughes and Podium

wide attention, will be heard in Ann Arbor for the fourth time Wednesday evening, October 23, when she will inaugurate the season's musical activities. Miss Anderson was first heard in Ann Arbor four years ago, when on short notice she took the place of Nelson Eddy who was indisposed. Since that time she has been heard twice at May Festivals.

Rudolf Serkin, distinguished Czech pianist, who won an ovation at the 1939 May Festival when he appeared with the

Philadelphia Orchestra under Eugene Ormandy, returns to Ann Arbor in a full piano recital November 7.

## The Ditson Album of FRENCH HORN SOLOS (Horn in F)

With Piano Accompaniment

Compiled and Arranged by

N. CLIFFORD PAGE

A brand-new collection containing A Dream (Hartlett), At Dawning (Cadman), Forgotten (Cowles), Sweetest Story Ever Told (Hults), and fourteen favorite compositions by standard composers especially suitable for performance upon this instrument.

Price, \$1.00

## FIRST APPROACH TO THE PIANO ACCORDION

By Grayce Brewer Allen (Olga Alenoff)

This book provides the elemental foundation for a course in Piano Accordion instruction. Its purpose is to teach in a simple and thorough manner the fundamental principles of music as affects this instrument. Replete with diagrams and instructive notes, this method proceeds step by step in a most thorough, but nevertheless interesting manner. Clever arrangements of many beautiful melodies are included. Grayce Brewer Allen, performing artist, teacher and composer, brings to this work a rich musical experience. An excellent pianist and singer, she has concertized extensively here and abroad as violinist, trombonist and accordionist, and her many fine arrangements for the latter instrument are well known to students and teachers.

Price, \$1.00

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1712 Chestnut Street, Philadelphia, Pa.

## Wiggin's Band Nearly Doubles in Population

Bridgeport, Nebraska—Last September, 1939 we published a picture of the Wiggin's family band composed of six of their children. This year, they have added

structor writes:

"The family organization is a fine plan for any large family wishing to give to their children a memory of their childhood



three more which with father and mother, make a nice eleven piece outfit.

The children's ages range from one to twelve and they really play exceptionally well.

Mr. Wiggin, who used to be a band in-

they shall hold and cherish, also is a good education. In a family group, they are always together, no waiting, no absence, no one tardy, no difficulties with each other and so many other things a leader has to contend with in a mixed group."



**Sax Rates with Jimmy**

Moultrie, Ga.—The band and the orchestra get Jimmy Russ' attention at the Moultrie high school. He plays first chair B $\flat$  clarinet in the band and 1st alto saxophone in the orchestra.



Jimmy Russ

Gold" by DeLuca.

Jimmy is only thirteen years old, a freshman in high school and is to be commended for his splendid work in the Moultrie band and orchestra.

**A Wish Gratified**

Chenoo, Ill.—Carolyn Marcia Kaplan graduated last May from the Chenoo Community high school after winning First division honors as a trumpet soloist at the Regional contest held in Battle Creek, Michigan. "Kare" as she was af-



Carolyn Marcia Kaplan

fectionately known to her many friends was active in the school band and attended the Petrie Band Camp during the summers of 1938 and 1939.

She was also very much interested in journalism and served as reporter for The Bloomington Pantagraph and as high school reporter for the Chenoo Clipper-Times, intending to major in this subject in college.

But her musical and journalistic career was cut short suddenly for on September 4 Carolyn died at her home in Chenoo. We have learned that it was Kare's ambition to have her picture appear in The SCHOOL MUSICIAN and we are happy to pay this small tribute to the memory of a fine school musician.

**Band Mothers Raise \$106**

Tabor, Ia.—The Band Mothers' Club in Tabor has really outdone itself in getting funds to help pay for the band's new uniforms. A benefit dance held on Friday night, September 20 boosted the fund up \$106 more.

**Attention! Baton Twirling Class!**

Conducted by Roger Lee, Centralia, Illinois

Forgotten by many twirlers is the necessity of a twirling routine. A twirler should never enter a contest without having thoroughly worked out a good twirling routine. Many contests have been lost by exceptionally fine twirlers due to the fact that they neglected this important step. I have seen so many twirlers enter a contest without a routine and then during their exhibition forget many of their most scintillating movements. Instead of going from one movement into another, without any breaks in the continuity of their twirls, they would repeat their favorite transitions trick. In other words, they would repeat the same movement, say, the pass around back, two or three times between each movement. This becomes boring to the audience as well as to the judge. By repeating the same movement time after time the twirler loses the opportunity to add variety to his routine.

I have also seen many contests lost by a twirler with a poorly constructed routine. This is just as important as the routine itself. Unless the twirler builds his routine so that the movements flow one into the other without any breaks in the continuity; so that he does not repeat the same movement too many times; so that the various types of twirls are grouped together; and so that there are definite climaxes from time to time, the value of the routine is lost.

In constructing a routine a twirler should have a definite climax at the beginning of the routine which will naturally draw the attention of the audience; an anti-climax at the middle to revive interest and then a final climax to give the audience the final thrill.

The following types of twirls should be included in a routine: 1. Leg movements. 2. Finger twirls (both hands). 3. Aerial movements (throws from both hands, catches in both hands, back catches in both). 4. Horizontal twirls (both hands, throws and catches, legs). 5. Hand to hand movements (twirls done in the hands without the use of finger twirls). 6. Back passes (twirls going behind the back).

The things that should be worked into the entire performance are: 1. Speed. 2. Smoothness. 3. Precision. 4. Ambidexterity. 5. Variety. 6. Showmanship. 7. Gracefulness.

Although many of the readers are not familiar with the following movements, I want to list them as I have worked them into a three and a half minute exhibition routine. It will serve as a basis for constructing a routine which will meet the above mentioned essentials: 1. Salute. 2. Roll over the shoulder with back flip. 3. Spread eagle throw with windmill reception. 4. Throw over shoulder. 5. Catch in right hand in one finger spin; throw from one finger and catch in continuous four finger roll in left hand. 6. Finger roll throws out of left hand. 7. Wrap around neck, catch behind back. 8. Jump leg trick. 9. Slide out between legs. 10. Jump over baton and four finger roll as you strut back. 11. Finger roll under legs and reverse throw out of right hand. 12. Crotch catch in left hand. 13. Around leg, around neck, under leg. 14. Reverse pass around back leg trick. 15. Hop leg trick with throw. 16. Finger roll cartwheels. 17. Flying cartwheels. 18. Horizontal finger roll above head. 19. Horizontal leg pass. 20. Horizontal spin. 21. Horizontal throw out of right, catch in right. 22. Horizontal throw out of right, catch in left. 23. Horizontal spin in left, horizontal throw out of left, catch in left. 24. Horizontal throw out of left, catch in right. 25. Reverse leg pass. 26. Back flips. 27. Back wraps. 28. Reverse pass around back with one revolution throw, two revolutions, three revolutions, and four revolutions. 29. Continuous side circles. 30. Spin around. 31. Walk up with left hand four finger continuous, throw out of left, catch in right. Walk back with right hand reverse four finger continuous. 32. Complete wrap around leg. 33. Wrap around foot and swing back of right with two finger side throw and catch under right leg. 34. Hop over baton with kick off leg. 35. Flag swing leg trick. 36. Double forward thrust. 37. Around neck forward thrust. 38. Roll around arms. 39. Roll down arms. 40. Tip finger spin over body. 41. Kick off elbow. 42. Kick off hip. 43. Reverse body wrap around. 44. Throw, catch in left, throw, catch in right. 45. Back catch spin around. 46. Throw under left leg, catch under right leg. 47. Left hand back catch. 48. Finger roll throw back catch. 49. Back catch between legs. 50. Catch after entire spin around. 51. Steeple throw. 52. Salute.

**Bainum Says It's One of The Best**

Said by Mr. Glenn Cliffe Bainum to be one of the best junior high school bands he had ever heard, the East junior high school band of Duluth, Minnesota won First division rating at the National contest held last May. This was the very first contest that the band directed by Mr. Elmer P. Magnell had ever entered.

### Tearful Farewell

Miami, Fla.—The Miami Edison high school band is the loser this year, for



Mildred Heaton

Mildred Heaton, first chair saxophonist graduated in June. A person hard to get along without is Mildred, for she was the band's secretary-librarian, and second lieutenant besides being an able sax player. She competed in contests since 1938 with the band and as soloist, winning solo First division at

the 1939 Florida State contest, judged by Mr. Clate Chenette. She was also member of First division saxophone ensemble at this contest.

In 1940, Dr. Frank Simon judged Mildred worthy of a superior Second division rating at the National Region Eight contest, and he placed her saxophone ensemble in First division.

Mildred has studied alto saxophone for four years under the direction of her band director Mr. Fred W. McCall, Jr. She played in the Florida all-state band clinic and Miami's all-city band. All of which explains why the Miami Edison high school band misses Mildred.

### Wins at Her First Regional

West Frankfort, Ill.—Although Jean Barker is only a freshman in high school,



Jean Barker

winning medals and First division ratings with her alto saxophone is old stuff to her.

For the past five years, while playing in the grade school band, Jean won First division at the State contests. This year, she decided to attempt the National Region three contest for the first time and

walked away with First division honors again, proving that Jean certainly can play her alto saxophone.

A member of the West Frankfort high school band, Jean takes private lessons from Theodore W. Paschedag.

### LaBarre Introduces New Trend for Concert Band

New York, N. Y.—Captain Eugene LaBarre, director of the official New York World's Fair band, has introduced something in his programs that school bandmasters would do well to follow. He makes the performances entertaining as well as educational. And by so doing, he attracts a much larger crowd to his concerts.

The World's Fair band can play the classics so beautifully that any lover of serious music is thrilled and satisfied. But,—Mr. LaBarre can also direct his musicians "in the groove" and give out well enough to receive the joyful praise of the swingsters.

### Wins Again



Norma Carson, cornetist in the Vancouver, Washington high school band directed by Wallace H. Hannah pinned another medal to her coat when she won First division at the National Region I contest.

The introduction of entertaining features into the concert band is a new idea that may make the concert organization as sought after as the popular orchestras.

### Music With a Fever



A new and novel method of giving music lessons was devised by Anthony Marinello, of Byerly Bros. Music Studio, Peoria, Illinois when one of his pupils was quarantined with scarlet fever. Roxy DeNufrio, Jr., aged nine, insisted that he be given his clarinet lesson even though unable to maintain personal contact with his teacher. "Tony" Marinello drove out to his house, stationed himself outside a French window and carried on the lesson by pantomime. The lad fingered through "America" and other numbers with his watchful teacher at a safe distance. Thus he completed quarantine without the loss of a lesson or practice.

## Gala Musical Field Night In Joliet, Ill.

Joliet, Ill.—At the crash of a bomb, the lights are extinguished, plunging the crowd into total darkness, and the roll of many drums echo and re-echo in the blackness. Air raid? No, just the impressive beginning of Joliet's Eleventh Annual Fall festival, held at the Richards Street football field on Friday evening, September 20. The next moment the field is flooded with light and A. H. Zimmerman is leading the huge audience in the singing of "America."

As the last notes die away, the clatter of drumsticks announce a magnificent parade of massed colors including the units of the Joliet R.O.T.C., United Spanish War Veterans, Veterans of Foreign Wars, Disabled American Veterans, American Legion and Boy and Girl Scouts of Joliet and neighboring communities.

And here comes the band! Wait, not one band,—Joliet doesn't do things that way,—but twelve tip-top organizations marching and playing with vigor and enthusiasm. Bands participating are Crete, Mokena, Frankfort, Fairmont, Lockport, Joliet Grade School, Stone City Post Junior Drum and Bugle Corps, Rockdale, Joliet Catholic High School, Lockport Township, Joliet Military band, Platoon of J.T.H.S. Unit, R.O.T.C.

Applause goes up from the crowd. The famed Joliet Township high school concert band directed by A. R. McAllister takes the spotlight to play three stirring numbers. They relinquish their place to Mr. Chastine Mason who directs his Joliet Junior Choral Society through "Walk together, Children," "Swing Low, Sweet Chariot" and, with appropriate gestures, "In That Great Gittin' up Mornin'."

The festival becomes even livelier. With batons flashing, the members of the Joliet All-Star Twirling club make a grand entry onto the field. Powerful lights are turned on a huge drum in the center of the field, Dorma Mae Zarbock skips atop it and goes through a routine that causes the spectators to open their mouths in astonishment. One baton isn't enough for Dorma Mae,—an assistant throws her an extra,—and she goes merrily and easily through intricate twirls and high throws. Julia Palleschi takes over the drum and tap-dances as she twirls through her number.

Director of the twirling club, Forrest McAllister, announces the introduction of flag swinging in Joliet, James Gross trips lightly onto the field and with grace and precision shows the spectators just how beautiful this art can appear. A performance of unison twirling led by, yes, it's Mr. Gross again (that boy certainly is in the limelight) is followed by the grand finale.

The festival is brought to a smashing climax by the massed bands playing and the audience singing "God Bless America" and "Oh, Say Can You See" while an immense fireworks flag blazes amid "bombs bursting in air."

### Bus Upsets Lenoir Musicians

Lenoir, N. C.—Friday the 13th lived up to its reputation for the Lenoir high school band. One of the band's famed busses decided to do a somersault while the musicians and their directors were in it on their way to Asheville to help the football team play their game. It seems that a fill, washed out by the recent flood, had been put back only recently and had not yet had a chance to pack firmly, before the Lenoir musicians travelled it. The bus tumbled off the fill, turned over and landed right side up, giving the bandmen and their directors, Captain James Harper and Leonard Meretta quite a ride,—first they hit the ceiling, then bounced back to the floor. Luckily fate was kind and there were no casualties. We're wrong,—Dave Bower's lunch was completely squashed when he landed on it,—and if the ruin of a hungry musician's lunch isn't a casualty, we don't know what is.

The fortunate escape from injury to the musicians was due to the construction of the bus which is the best money can buy and which proved itself in an emergency.

### 8 Mos. Study Brings 1st Div.

Yakima, Wash.—Eight months instruction on the B flat bass clarinet enabled



Garrett Lebberton

Garrett Peter Lebberton to win First division at the National Region 1 festival last May. This instruction was given him while in the ninth grade by Mr. E. A. Harris, school music instructor.

Garrett won a Second division rating at the district competition in Ellensburg, Washington on April 27, and played in a clarinet quartet which won First division at the National.

Three years of piano instruction from Mrs. Sue Potter of Yakima, have greatly aided him in his musical career.

### Hebron Has 3 Year Old Band

Hebron, Nebraska—Excited with the possibilities of a Hebron high school band, fifteen spontaneous music novices, gathered in Room 15 three years ago, September 1937, to meet their director, Harold L. Chatelain, for the first time. With the passing of time this enthusiastic group has grown in size, musical ability and service. During football season it is an attractive marching band, the force behind the student body's pep, and at graduation it creates the pomp and dignity of the hour. Whatever the occasion the responsibility of creating the atmosphere seems to rest upon the youthful shoulders of this band. It assumes the duties of a municipal band in the summer by presenting a concert once a week in Roosevelt Park and by providing the music at the annual picnic and county fair. For the past two years this young organization took a first at the District Music contest and this last year it rated a second at Region Nine Music contest in Kansas City. Like a magnet it has drawn more students into Director

## Medal Collector



Eleven First division medals in three years is the record of Alice Trojan, first saxophonist of the J. Sterling Morton high school band of Cicero, Illinois. She chalked up another victory at the National competition festival held in Battle Creek last May. The saxophone sextet in which she plays also won First at the Regional. An accomplished musician, Alice plays sax, clarinet and piano with equal ease. She has made numerous concert appearances and is the first saxophonist ever to appear with the Morton Symphony Orchestra. Her ambition is to be a teacher of reed instruments. Her director, "the best in the world," says Alice, is Louis M. Blaha.

Chatelain's musical program until today. Hebron high school has a student body of approximately two hundred students with one hundred and twenty-five enrolled for instrumental music, sixty-five of whom compose the Advanced band.

### New System at A. L.

Council Bluffs, Ia.—A new system has been put into effect at the Abraham Lincoln high school and concerns the band and orchestra members. Director Seidl has chosen a few pupils from each instrumental section of the two organizations to meet once a week to discuss ways of improving the band and orchestra. A music student who proves to be a disciplinary problem is brought before the board and if they see fit they may dismiss him from the organization.

This system was tried with great success in the Thomas Jefferson high school, and the A. L. students hope that it will work out as well for them.

Officers selected are president, Warren Slagle; vice president, Irwin Cherniss; secretary, Genevieve Tighe. Members of the band board are Beverly Brown, Kenny Giles, Jack Ingraham, Don Russell, Herbert Scott, Betty Rapp, Adelaide Madsen, Harriet Christensen, Jane Tennant, Kathran Millhollin, Janice Brewick, Oliver Deltchler, Irwin Cherniss, Vernon Beck, Joe Beralde, Chris Davis, Harley Collins, Audrey Telpner.

Orchestra—Genevieve Tighe, Kathrin Hartnet, Barbara Franklin, Walter Bailey, Martin Mueller, Ramona Steinhauer, Jerry Murphy.

### First Divisioner

Long Beach, Calif.—That smile is one of triumph. For Barbara Louise Putnam was emphatically placed in the First division class at the National Region Five contest last May.

Her ability as a flutist is considered so good that she was chosen for first chair position in the National Junior High School orchestra which was assembled in Los Angeles last spring for the Music Educators National Conference. And the big shots in the educational field raved about this orchestra.



Barbara Putnam

## Popular in Service of the Community



In their new cardinal-red and white uniforms, the Amarillo, Texas junior high school band make quite a splash and are much in demand for personal appearances. Stencil M. Bagwell directs the 70-piece unit as well as the other two school bands which are made up of the remaining fifty-five musicians enrolled in band work.



# Flash—

**Glenwood, Ia.**—Mr. Roy Snyder, formerly director of band music in the Glenwood schools, is now teaching band work in the schools of Luverne, Minn.

**Riverton, Ia.**—The Riverton high school band is being re-organized under the direction of Leola Husemoller and Howard Wagner.

**Centerville, S. D.**—Twenty-eight new students have enrolled for band instruction, making 76 the total enrollment of the concert band directed by Mr. Bach.

**Beaver City, Nebr.**—Forty students have reported for band according to Allen Hein, director and music instructor. Beginning instruction is being offered to 15 new students.

**Clarkson, Nebr.**—The Schuyler Junior band, under the direction of Iral V. Anderson, presented a concert here on September 11.

**Deshler, Nebr.**—The Deshler concert band directed by Henry Sittler, gave a concert recently at the State fair.

**Exeter, Nebr.**—Don Hartman is the new instrumental music director for the Exeter high school.

**Fremont, Nebr.**—The Fremont high school band, directed by Walter R. Olsen, assisted in the annual fall opening program of Fremont merchants and the Fremont Daily Tribune on September 13.

**Kenesaw, Nebr.**—A program consisting of seven novel numbers was presented on September 13 by the Kenesaw school band, organized and directed by Kenneth Alber of Hastings.

**Pender, Nebr.**—Stanley David, high school band director, has been selected to head the music department of the Glenwood school.

**Albert City, Ia.**—T. Maurice Talmadge of Hampton has been selected by the board of control to succeed K. D. Hanson in the music department of the Albert City schools.

**Cherokee, Ia.**—The board of education has announced the employment of Miss Jeanette Litcher of Hastings, Iowa as vocal music supervisor for the public schools here.

**Woodbine, Ia.**—V. V. Hemphill plans to place special emphasis on the marching band this fall. New equipment purchased recently includes a bell lyra. According to present plans, the twirlers will be dressed in new satin-silk twirling outfits.

**Arapahoe, Nebr.**—W. S. Ruble of Arapahoe, well known band leader in Nebraska music circles, will direct community bands in Holbrook and Arapahoe.

**Shickley, Nebr.**—Otto Hasik of Davenport is the organizer and instructor of the band here.

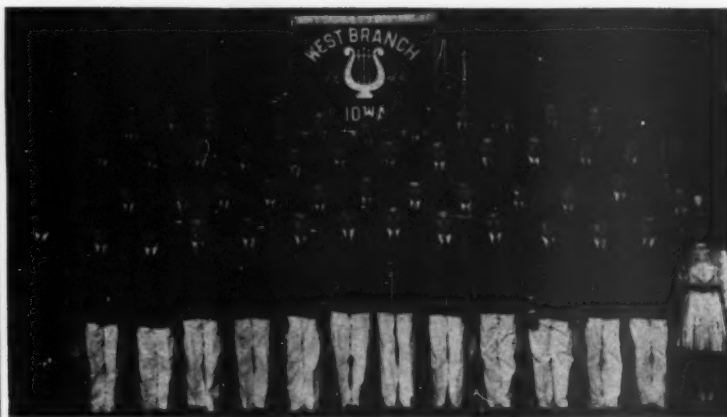
**Plainview, Nebr.**—Plainview public schools have secured F. F. George as band instructor for the present school year.

**Parker, S. D.**—John Vecker has been selected as band leader of the 30-piece Monroe school band.

**Tyndall, S. D.**—J. H. Elgethun, the new Tyndall high school band instructor, in co-operation with the city officials and members of the Rotary club brought his White Lake high school band here recently for a free concert presented on the band platform on Main Street.

**Beatrice, Nebr.**—George Gore of Beatrice has been elected to teach the Sum-

## Iowa Band Featured in Rose Festival



The West Branch, Iowa, high school band was selected as the feature band at the New Sharon Rose Festival held June 19 and 20. The Rose Festival is an annual event and draws thousands of people to the Iowa city for the two days of its duration. The band marched at the head of the parade on opening day, gave a marching demonstration on the street and played daily concerts. Twelve twirlers performed with the band. Robert W. Fiester is the director.

merfield, Kansas, band one day each week during the coming year.

**Watertown, S. D.**—C. H. Bell has been selected to assist M. D. Parkhurst, army recruiting officer here, in drilling the high school band in marching, according to George Tellekson, president of the Watertown Band Boosters club.

**Evanston, Wyo.**—Ingard Neilson is the new music supervisor of the Evanston high school.

**Alliance, Nebr.**—The new vocal music program in the high school has started with 170 pupils trying for places in the various groups. Fred Swan is the new instructor.

**Creighton, Nebr.**—Roy George is the director of the Creighton band.

**Imperial, Nebr.**—The popular young director of the Imperial band is Mr. Everett Jack.

**Pawnee City, Nebr.**—Bandmaster Arthur Schrepel announces that he will have about 79 in the senior band this year with a group of beginners numbering 25.

### The Trombone's the Thing

**Marceline, Mo.**—It's a slide trombone that brought Billy Holvey his First division rating at the Region 9 National contest held at Kansas City, Missouri last May.



Billy Holvey

thought it was worth a try and came home with an enviable Superior award.

He is the Marceline high school band's first trombonist and studies under Keith Collins and Don Davis.

### Ahead of His Class

By Esther Skuler

**Minneapolis, Minn.**—Three jumps ahead of his contemporaries is fourteen-year-



George Markey

old George Markey, pianist and organist in the Marshall high school orchestra. With two piano numbers, Schubert's "Hark, the Lark", and Debussy's "Sunken Cathedral", George won first place in the contest sponsored by the Minnesota Music Teachers' association, June, 1940, in competi-

tion with seventeen- and eighteen-year-old students. Because he had won first place in the contests for the past two years, George was advanced to the 17-18 age group this year.

Not satisfied with winning three state honors before entering senior high school, George won a superior plus rating in the national auditions of the Music Teachers' Guild in June.

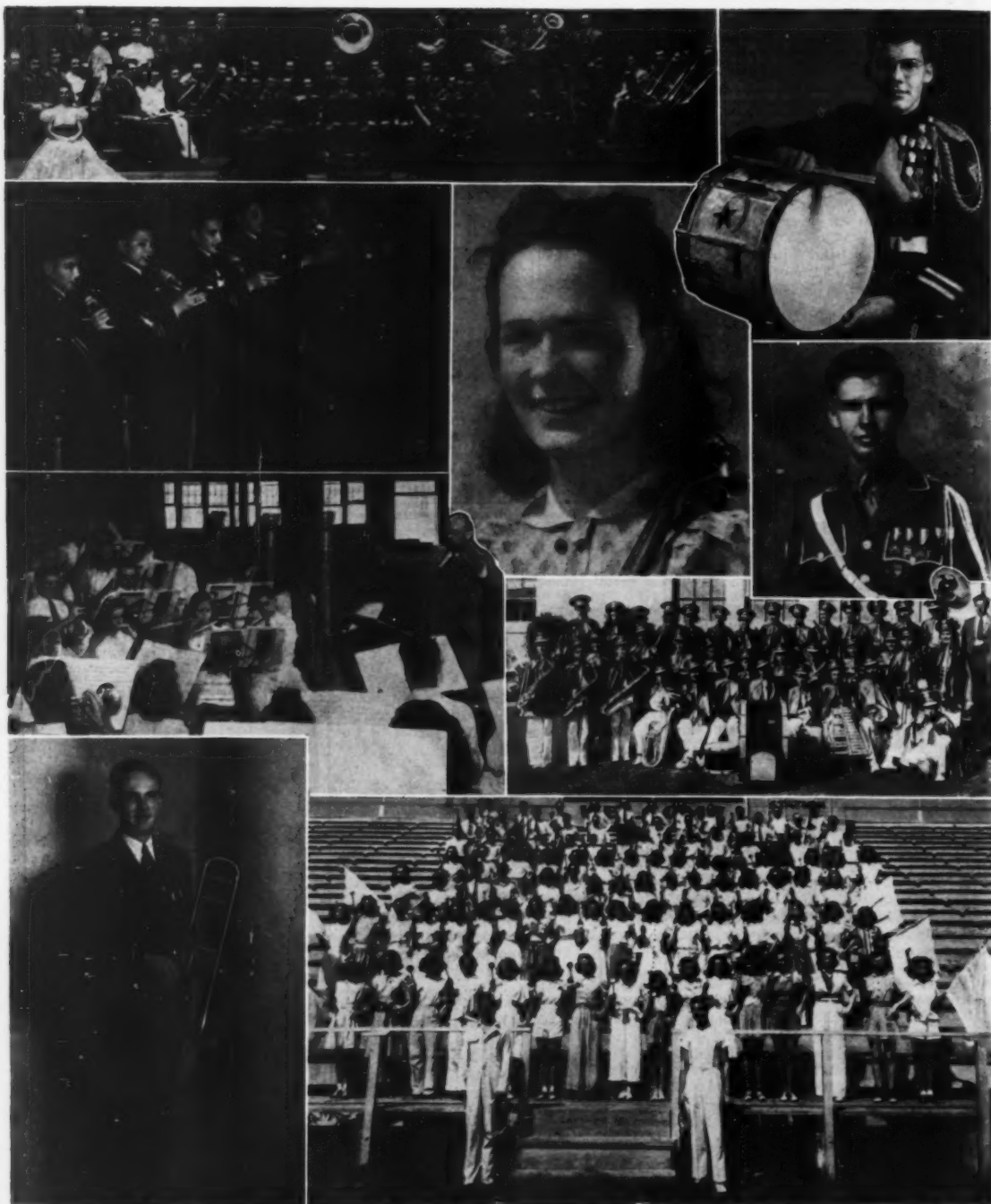
George has studied piano for five years under Mr. Theodore Bergman of McPhail School of Music. He wants to get a job as a church organist, and after graduation continue this job and also be a bank examiner.

**Northboro, Ia.**—The Northboro high school band directed by Lionel Foley presented a program at Farragut recently.

**Silver City, Ia.**—A new feature of the Fall Festival this year was the participation of the Silver City band under the direction of Mr. George McDermott.

**Bridgeport, Nebr.**—The Bridgeport school band directed by W. G. Haynes led the Banner County Fair parade at Harrisburg on Tuesday, September 17.

# Winners . . . Simon Directs Campers . . . Virginia Nutt Twirls in Texas



Left to right, top row, University of North Dakota concert band directed by John E. Howard. . . . Max Albright of Ashland, Ohio, winner of First division rating at the National for three consecutive years. . . . Trombone section of the Fremont, Nebraska band directed by Walter R. Olsen includes Wayne Dykeman, Kenneth Headrick, Donald Churchill, Dale Weigert and Donald Harvey. . . . Dolores Young, of Shumway Junior high school, Vancouver, Washington, winner of Superior rating on her violin at the Region I contest. Her director, Walter H. Hannah. . . . Billy Louisell, baritone soloist and student conductor of the Walton high school band of DeFuniak Springs, Florida. Won Second division at the National for his baritone solo, First division as conductor. His director, Joe Berry Mullins. . . . Dr. Frank Simon directs a group of musicians at the Petrie Band Camp. . . . The Escondido, California Elementary band directed by Evan N. Williams has more than doubled its membership since last year. . . . Alvin Clausen of Everett, Washington, has studied trombone for seven years, holds first chair position in the band directed by Raymond Howell. . . . Classes at Hardin- Simmons University at Abilene, Texas learned twirling from Virginia Page Nutt.

# Ideas for Band Parents' Clubs

Entertainment and Money Making Suggestions. Have You Any?

We have had so very many requests that we reprint in this column the sample constitution and by-laws for Band Parents Clubs, that there is nothing we can do but comply. Understand, we're not complaining—quite the contrary,—we're cheering. We feel now that our efforts have not been in vain. Some day we hope to see every single solitary school band in the country backed by a Parents Club,—then we'll sit back and relax.

The reasons for a parents' organization are many. Directors say that such clubs render the greatest imaginable aid to the band by way of engendering community spirit, backing up at home the instructors' "practice" demands and giving financial assistance.

Many people have asked us just how they should start organizing a club. Some sound quite bewildered. There's nothing difficult about it. First, advertise. Get in touch with the local newspaper offices and have them run a few paragraphs about what a Band Parents Club is, its purpose and its functions. Keep it before the public eye. Appeal to the community spirit. Have the bandmaster tack a notice on the bulletin board and tell his musicians to persuade their parents to attend the first meeting.

When you get a crowd gathered, it's up to you. Get them enthused. Show them what other communities have accomplished for their bands. Make them feel ashamed that they're doing nothing for theirs. Elect officers who are leaders in the community, who have personality, integrity and most of all stick-to-itiveness. Get the band members out to the meeting,—let them speak for themselves. If your first meeting is a success, you'll have no empty chairs at the next. News travels fast, you know.

Due to the landslide of requests, and to save you a three-cent stamp, we are publishing herewith our sample constitution and by-laws. Adjust them to your needs, stick by them carefully, refer to this column for new ideas for raising money, and you'll soon have a thriving organization.

## Sec. 1—CONSTITUTION

### ARTICLE 1—Name

The name of this club shall be: "The Band Booster Club of Park City."

### ARTICLE 2—Object

Part A. The object of this club shall be to fully co-operate with the Board of Education in securing 100% instrumentation for the Band, to further the interest of the Band and to sponsor the activities of the Park City high school band.

### ARTICLE 3—Membership

Part A. The membership of this club shall not be limited. Any one interested in the progress and development of the Park City high school band is eligible for membership. Parents of band members are particularly invited to become members of this club.

### ARTICLE 4—Officers

Part A. The elected officers of this club shall be a President, a Vice-President, and a Secretary-Treasurer, and three trustees. The Board of Directors shall consist of the President, the Vice-President, and three trustees.

### Sec. 2—BY-LAWS

#### ARTICLE 1—Duties of Officers

Part A. The President shall preside at

all meetings of the club. He shall sign all orders drawn upon the Treasurer; he shall see that the Constitution and By-Laws are enforced; and he shall perform such duties as usually pertain to his office.

#### VICE-PRESIDENT

Part B. The Vice-President shall perform all duties of the President in his absence or at his request.

#### SECRETARY-TREASURER

Part C. The Secretary-Treasurer shall take all minutes of each meeting, attend to all notices of the press, apprise all committees of their appointments, and conduct all correspondence of the club. He shall be custodian of the funds of the club. He shall keep all vouchers for all disbursements, together with a correct record of same. He shall make disbursements only subject to the order of the Board of Directors. He shall present all bills to the Board of Directors for action upon. Upon expiration of his term of office he shall deliver all moneys and properties of his office to his successor. He shall make a financial report to the club at a regular meeting before the expiration of his term. If for any reason the club becomes inactive, the Secretary-Treasurer shall deliver the balance of the club treasury to the proper authorities for use for Band purposes only.

#### ARTICLE 2—Dues

Part A. Annual dues shall be twenty-five cents per person per year. This shall not entitle members to admission to concerts, dances, or other entertainments given for the benefit of the Band.

#### ARTICLE 3—Election of Officers

Part A. The election of officers shall be held during the first regular meeting in September of each year. Officers shall be elected for a period of one year.

Part B. No member having served as an officer for one year shall be eligible for election to the same office the succeeding year.

Part C. All officers shall be nominated by an informal ballot and elected at the same meeting by a formal ballot.

#### ARTICLE 4—Suspension of Rules

Part A. The rules of this club may be suspended at any regular meeting by a two-thirds vote of the members present.

#### ARTICLE 5—Amendments

Part A. The Constitution and By-Laws may be amended by two-thirds vote of the members present at any regular meeting. The amendments must have been presented at a previous regular meeting of the club.

#### ARTICLE 6—Amendment to Part A. Art. 3 of 2nd Section on Election of Officers

##### Sec. 1

Part A. Officers shall be nominated at the first regular meeting of each year. Election of officers shall be held at the following meeting.

Part B. All officers shall be elected for a period of one year, excepting the trustees who shall be elected for periods of one, two and three years respectively, the first year, one member being elected; for a three year term, each year following to succeed the member vacated.

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B-flat Trumpet (or Cornet) Duet	100
B-flat Trumpet (or Cornet) Duet and Piano	160
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E-flat Saxophone and Piano	110
E-flat Saxophone Duet	100
E-flat Saxophone Duet and Piano	160
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## Lo, the Lovely Mellophone

(Continued from page 16)

except in two keys  $E_b$  and  $F$ ; by rights it is an  $F$  horn with slides for the other keys, so, why not built it in  $F$  and build it in perfect pitch as seems to be done with the French horn? That offers no greater problem than that of any other instrument built in perfect pitch.

A leading manufacturer writes:

"It certainly is possible to build a mellophone in its original key of  $F$  just as accurately as it is any other instrument. I think perhaps the place where the mellophone got its bad name is due to the fact that it has been so misused in demanding additional slides for its use in  $E_b$ ,  $D$ , and even  $C$ . Naturally no instrument in the world can be built to play as accurately in four different keys as one built to play in one key alone. Insertion of considerable additional length of straight tubing is bound to distort intonation in the lower keys."

Another prominent manufacturer (now deceased) says.

"Owing to the number of keys in which the instrument is built, it is very difficult to secure perfect intonation."

Now let me cite something similar. Reading the descriptive material concerning several French horns selling from \$200 to nearly \$300, I find either extra crooks or mechanical attachments which will lower the  $F$  horn to  $E_b$  in every case, and some of the higher priced horns may go into  $E$ ,  $E_b$ ,  $B_b$ , and even  $A$ . All the cheaper horns built in  $F$  have an  $E_b$  slide or crook. Now, is it possible to build a French horn, playable in several keys, in correct pitch but impossible to build a mellophone that will do the same thing? It doesn't make sense.

I believe the instrument manufacturers will give us exactly what we want and if we insist on a mellophone built out of tune we will get it, most assuredly. Smoother action by use of the rotary valve, as used on the French horn and other instruments, would offer no problem—if that be necessary. There is no reason why it could not be built with the left hand action also. These things would be a greater improvement for the mellophone than the French horn has been improved by building it with piston valves, as has been done, or building it to play in as many as five keys.

Now if the mellophone can be built accurately in tune; if it is actually a part of the conical bore family, and due to its sounding its lower partials, fills a part which otherwise would be vacant, together with its ease of blowing and surety of pitch, would you not

find a place for it in your band? Probably not, but think on the matter. Perhaps the lowly mellophone is an ugly duckling but if properly treated, musically, we may find a place for it in the band as a section in its own right. Those bands able to afford only the mellophone would be greatly improved and those bands able to support both mellophone and French horn would find great delight in the possibility of a variety of tone color not heretofore enjoyed.

## Marimba or Xylophone

(Continued from page 13)

ple that play marimba have selected it because they are fascinated with the desire to play with four hammers. There is no question but what the low deep tones of the marimba lend more beautifully to four-hammer interpretations. In fact the greatest practical use of the marimba is with four or six-hammer selections. Popular or classical songs, hymns, ballads, etc., all of a slow style sound more artistic on the marimba than on the xylophone because they resound in that typically low organ register that charms any audience.

Although the marimba is used as a solo instrument by some of our high school and college bands, its possibilities in the concert band are limited. First of all, when playing in band with this type of instrument one has a desire to do technique work, but this type does not lend itself to the low deep tones of the marimba as it does to the piercing tones of the xylophone. However, I shall explain in a later article how the marimba may be used to a very great advantage in the modern concert band outside of its more general use as a solo instrument.

When used in the dance orchestra the marimba is confined to more or less rhythmic routines, the most effective practice being with either three or four hammers. It is an ideal instrument for slap stick novelties. If straight melodic leads or variations are used, they do not carry out to the

listener as well as if they were played on the xylophone.

Many people realizing that most of our marimba bands have met with failure are still interested in organizing such an organization, but they are much puzzled as to what instrument will produce the desired results. Many people have failed because they tried to put a group of marimbas together and play programs. The tonal results of such a group grow very monotonous after the first two or three numbers. An organization much as this needs tonal variety, and here is where the xylophone is absolutely indispensable. Considering that the desired instruments are available, it is only through the most expert guidance that concert programs may be arranged. To obtain this tonal flexibility in the famous Royal Collegians Marimba Band we use four xylophones and three sections of different type marimbas. It is with the correct combination of instruments, and the very discriminating use of hammers (of which many dozens have been made for our approval) that one can get unlimited tonal possibilities. With such an accomplishment, regular concert programs may be played whereby the band will receive the high acclaim desired from the audience.

In my final statement I want it known that due credit must be given each instrument, but it still stands that any good xylophonist will steal the show with his perfected two-hammer solo followed by a cleverly selected song or ballad.

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# Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr., Stone Ridge, N. Y.

THE SCHOOL MUSICIAN has suggested a French Horn trouble shooting column, and I am glad to do my humble best for the daring students who are wielding this most useful orchestral weapon. That goes for patient band players, too, and especially for soloists.

In my school and private horn classes there are several questions that invariably arise. May I state them for you, and answer them in part?

**Question:** When is the B<sub>3</sub> valve on my double horn supposed to be used?

**Answer:** Whenever an easier playing and surer note of slightly inferior quality will help. Every fingering on the F horn has a substitute or alternate fingering of the B<sub>3</sub> horn, and it is easy to learn because C, B, B<sub>3</sub>, A and A<sub>3</sub> are the same

has secret aspirations to play a horn, keep it polished and in good mechanical condition, and spend week-ends behind it just playing and playing. For an emergency, I would select a volunteer trumpet player who has time to take the parts home, and whose past performance shows his reading ability.

**Question:** Some of our section gets a trumpet-like tone on their horns, and others sound like baritones. Which is correct?

**Answer:** Players cannot help what kind of vibration their lips produce naturally, but the result can be varied to give uniformity to the section. The trumpet-tone or light-tone players should hold their instruments at about 20 degrees from vertical and cup the hand two-thirds of the



Philip W. L. Cox, Jr. and one of his ensembles as they appeared at a recent Sunday night concert in Scituate, Massachusetts before a group of interested parents. Mr. Cox is a French horn player of ability and renown. His experience in the playing and teaching of this instrument has been one of exploration, from his first toot under the baton of Joe Maddy to his star pupil in the West Point band. He was for two years French horn instructor at the University of Michigan and is now located in Stone Ridge, New York. His column on the French horn will be a regular feature of THE SCHOOL MUSICIAN.

on both horns. High, middle, and low G are respectively 0, 1, 13; F<sub>2</sub>-2, 12, 123; F<sub>3</sub>-0; E<sub>2</sub>-2; E<sub>3</sub>-1; D<sub>2</sub>-12; D<sub>3</sub>-23; bottom C-13; bottom B-123. Safe playing recommends the use of the B<sub>3</sub> horn from C 3rd space upwards, and from F 3rd line below the staff downwards to bottom C.

**Question:** How would you select a horn student from the music department?

**Answer:** For a very beginner, I would locate a chorus student who is crazy about serious music and can read treble clef without assistance of any kind, who is a leader in his section, enjoys an inner part (tenors take notice), and who thinks key changes, accidentals and enharmonics are lots of fun. For a change-over, I would locate a brass player who

distance from bell rim to throat. The baritone-tone or heavy-tone players should hold their horns nearly 45 degrees, and use a flattened hands fingernails on the inner right side of bell throat and base of palm 2 inches from inner left side of bell.

**Question:** Should you change your mouthpiece when the original one doesn't suit your playing?

**Answer:** If the mouthpiece is comfortable, gives high and low notes with practice, doesn't burr or slip-off high notes, and sounds pleasant then keep it. Trying different mouthpieces or horns makes the new one seem better, but only for a short time and then you're sorry. When everything seems to be going wrong with your



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playing, and you think the mouthpiece is the trouble I have found Vincent Bach No. 3 to be a good one. Give it a fair try of home practice, rehearsal, solo playing, brass pounding, high and low notes, tonguing and slurring.

**Question:** At the opera in certain performances the horn players played so hard that the horns sounded like trombones. How can I get that effect?

**Answer:** The effect is called over-blowing, known to students as brass-pounding. When a section of four or more players over-blow the effect is one of the richest in orchestration, and when one player "blasts" or the section blasts in unison the effect is positively scaring. To develop this technique start a tone on 3rd space C with a deep breath, adding wind pressure without altering the pitch. The louder you play the wider apart the lips will be. When the tone "sizzles" you are then over-blowing. When you have rested, develop the other tones in like manner descending chromatically, and do not neglect the notes below the staff.

**Question:** I play piano and would like to use the keyboard to help me practice my difficult horn parts. Must I transpose, or can I read music on the horn another way?

**Answer:** If you are already proficient at reading horn music, transpose the piano. If you cannot read well on the horn and know the keyboard well, then learn the horn fingering over again in such a manner that you will call the open notes of the F horn F, C, F, A, C, E, F, G, A, B, C, etc., in other words the middle notes will sound in the chord of F. Write the horn fingering chromatically in pencil on the piano keys, the horn's lowest note, B on the piano, placed two octaves below middle B, and its highest note F being one octave above middle F. Practice orchestra music in mezzo-soprano clef, middle C on the second line and B always flatted, unless a sharp is placed on the same line or space. One month of this and you should feel at home. Band music will be read in bass clef, middle C second space, B, E, and A always flatted unless cancelled by a sharp. Do not regard this as transposing; you will really be reading. Be guided by the rule "Name it and you can have it."

### A Reward System Sans Red Tape

(Continued from page 18)

ie, they will seek means of furthering their musical training and participation by finding ways of continuing without the aid of their music director who has usually done all of this for them.

The most gratifying pre-requisite to the music director, is the enthusiasm and spontaneity with which the student enters into the plan. It provides interest to carry on the work of the music department in developing its bands, orchestras, and choir.

I think you have about the best magazine of its kind in the country and are doing a great deal towards the advancement of music education—keep up the fine work!—Richard A. Otto, Supervisor of Music, Lyman Hall High School, Wallingford, Conn.



## Drum Beats

Conducted by John P. Noonan

Address questions to The SCHOOL MUSICIAN, 230 N. Mich. Ave., Chicago

**Question:** My teacher says that the snare drum should be placed so that the top head is below the waist line about four inches so that power and accents can be had. This seems too low for me. Is there any harm in having the drum higher?—J. B., Cleveland, Ohio.

**Answer:** If you are speaking of concert work where the drum is on a stand, personally, I think four inches below the waist is too low for free execution. If you are referring to carrying a field drum I believe your teacher is right for in parade work the arms come into play and more power is needed. For concert, however, the drum can be placed higher for the arms aren't needed. At a height even with the waistline seems to work out well for most drummers in concert playing.

**Question:** The snares on our parade drums cut the bottom head and we have constant trouble with breakage. Can anything be done about this?—W. R., Akron, Ohio.

**Answer:** You are using, no doubt, silk wire wound snares and the constant adjusting will cut the head. Cut out two pieces of broken drum head about an inch wide and two inches long. Remove the snare side counter hoop and place one piece under the snares at each end and place the counter hoop back on the drum, which will hold the pieces in position. If you don't have any old heads around a strip of adhesive tape will do the job. This will do the trick and reduce breakage.

**Question:** I have most of the standard drum books but need more material for sight reading. Are there any new books available along this line?—V. W., St. Louis, Mo.

**Answer:** I have just finished looking over a book called "The Standard Method For Snare Drum" by Benjamin Podemski and I think it is one of the best I have seen. Mr. Podemski is the ace percussionist with the Philadelphia Symphony Orchestra and this new method is certainly a most practical one with a wealth of reading material and exercises. The method is published by The Mills Music Company, 1619 Broadway, New York City, and I imagine your music store can secure it for you. I really enjoyed looking this book over. It certainly is most carefully prepared and I recommend it to all those seriously interested in percussion.

**Question:** What is a good polish for cymbals?—S. G., Buffalo, N. Y.

**Answer:** Any commercial metal polish will work well. It takes a lot of "elbow grease" to put a high polish on cymbals. You may have seen ones that are very highly polished. This can be had by buffing the cymbals on a regular buffing wheel but the work must be carefully done and the cymbals not allowed to become too hot or they will lose their temper, (you'll lose yours too if this happens and you have expensive cymbals) and as a result lose some of their tone.

There is no question about it though, cymbals should be kept clean and bright. Aside from the appearance, clean cymbals actually sound better as the removal of grime and dust makes them vibrate longer.

**Question:** A well known dance drummer told me that rudiments have no place in modern swing drumming. Do you agree with this?—J. K., Chicago, Ill.

**Answer:** Most certainly not! I know a lot of drummers and incidentally they are in the top bracket who secure some of their most modern effects through the use of rudiments.

Of course it's obvious that one can't use open double drags, drag paradiddles, etc., like one was playing a military drum solo, but if the drummer will experiment with the application of various rudiments he will find many that can be used to great advantage, such as the paradiddle in single form and in double form, the flamadiddle in various forms, the good old flam tap and other combinations.

The whole thing as I see it is this. The press roll is still the basic beat for modern dance work. There's no use to say that it isn't for you'll find it used most of the time for background.

The press roll is a study in itself and a good press roll is important to the dance drummer. However, the drummer should be able to interpolate beats that fit and that are modern.

A lot of the best dance drumming is, as you know, improvising. The best way I know of is to figure out all possible combinations, work out all the rudiments and understand the fingering. Then when you play a dance job don't take all that preparation too seriously. Just relax and play what you feel fits in certain places. That's the way the best of them do it.

## Sing, America! Sing!

### Pronunciation in Choral Music

Conducted by Jonathan Hammermeyer

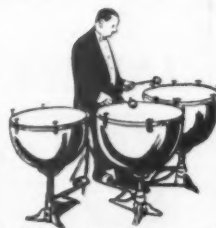
When a song, solo or chorus moves the listeners, makes them choke with emotion—yea even laugh or sob, the whole art of singing has been successfully applied to the rendition of that selection. That is: the tone was beautiful; mannerisms just right; rhythms correctly performed; phrasing properly done; perfect intonation; precise enunciation, and correct pronunciation. Despite the fact that this information is the common knowledge of choral directors, singers and even laymen, the custom still prevails for singers

to occasionally sacrifice correct pronunciation in order to deliver a more beautiful tone. The author can conceive successful instrumental performances with the music altered to enable the performer to produce better quality. For example, the practice of lowering passages one octave would seem desirable for young string players, thus enabling them to avoid poor tone quality and shaky intonation in the higher positions. However, for a singer, who depends on the content of the poem, to twist or change a vowel sound, mis-

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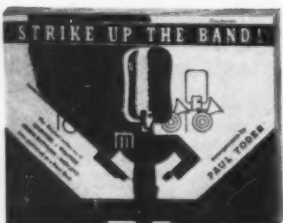


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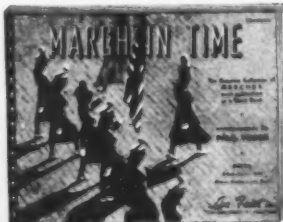
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place an accent, use an outright incorrect pronunciation or fail to produce clear consonants is an outrage—a sure way to ruin a performance.

The fundamentals of pronunciation involve the concepts of breathing, proper use of consonants and vowels, enunciation, word accent and emotional quality.

#### Breath Control

There have been many systems devised for instruction in breathing, while singing. Regardless of the method employed there are several common sense rules that aid correct pronunciation. For choral singing, the performers will do better if the diaphragm is controlled without direct conscious effort. Practice on crescendos and decrescendos will improve diaphragm control. Use care that the tone is started and stopped by the action of the diaphragm—not the throat. Nature will provide the means in breathing, put over the idea of breathing deeply and steadily. The breathing places should be designated, either by marking the copy or by the manner of conducting. A fresh breath may usually be taken preceding a word requiring an accent, after a period stop, after a comma, a colon, or before any unstressed word, as: prepositions, relative pronouns, adverbs and some adjectives.

#### Use of Consonants and Vowels

Although the pitch is carried on the vowel sound, the clarity of a word, both speaking and singing, depends on how it starts and how it ends. The tongue and lips acquire the habit, through careless speech, of dragging consonants—making them last too long. The prevalent humming and hissing of singers proves that only conscious effort will overcome this disastrous fault. The quality of vowel sounds is governed by the shape and contour of the throat, tongue and lips. Practice to bring the tone well forward and develop an ideal of good quality.

#### Enunciation

When consonants are produced effectively and a chorus is still difficult to understand, too many members are singing through their teeth. Again, the lazy habit of using as little facial movement as possible, when speaking, is carried over into singing. It is very difficult to exaggerate facial movements to the point of ridiculousness. In fact the author has yet to encounter this situation.

#### Word Accent

A most ridiculous calamity befalls many groups whose pronunciation is otherwise faultless. Namely, placing stress on the wrong words, or not enough stress on the right words. When speaking a simple command, as "Go to the store", the meaning would be altered by accenting the word "the". If the one addressed understood the proper store to go to, the inflection would make the speaker sound ridiculous. These are all too common practices in choral music.

#### Emotional Quality

To add finesse to clear, distinct singing, the meanings and emotional significance should be clearly understood. When singing the phrase, "Brave and Bold", it is possible, by attitude, steadiness of tone, and full realization of the word meanings, to prepare the listener on the word "brave" for a very satisfying feeling on the word "bold." The sensation can be felt in the pit of the stomach.

Precise pronunciation is the root of vocal music. The best songs were inspired by the poems used as their text. The text should be your first consideration.

Leona May Smith will

## Help You with Your Cornet

Send questions to 1666 Linden Street, Brooklyn, N. Y.

A correspondent writes: "Why not a biographical sketch of Walter M. Smith? I was never fortunate enough to hear Mr. Smith play, but from what I have been told, he was a great cornetist."

Yes, indeed, Walter Smith was a great cornetist—one of the greatest of all time! My not including a sketch of his life in last season's series was due not to a lack of realization of his greatness but to a desire on my part to do justice to a man to whom I am indebted for whatever success I have had as a cornetist. You see, Walter Milton Smith was my teacher. I was placed under his guidance when I was eleven years of age and continued as his pupil for eight years. Knowing and studying with Walter Smith was a great privilege. His playing, his teaching, his character, and his career will always be a source of great inspiration to me.

Walter Milton Smith was born at Easthampton, Massachusetts, on December 16th, 1891. His father, John W. Smith was a professional musician, a cornetist and a teacher of the cornet. As in many cases, the father was too well acquainted with the trials and tribulations of earning a livelihood as a professional musician and as a consequence urged his son to abandon all thought of music as a vocation. Especially was young Walter forbidden to touch the cornet. However, the desire to study music was so strong, that the father compromised and permitted young Walter to study the violin. This was satisfactory for a time only and the father again offered his son the opportunity to study another instrument—this time, the piano. However, this did not satisfy Walter, and with the aid of his mother he managed to procure an old cornet, which had been stored in the attic. What was the elder Smith's reaction when he became aware of his son's attempts to master the cornet? Did he furiously forbid him to play the instrument? No! Reconciled to Walter's desire to become a cornetist and well aware of the fact that if his son were to continue practicing without adequate guidance, bad faults would mar his future as a cornetist, the father capitulated. He would teach young Walter. At the age of twelve, in the Carter Grammar School, Walter Smith played his first cornet solo in public.

A while after, when the family moved to Brockton and while completing his high school career, Walter played with the Y.M.C.A. orchestra under the direction of his father; joined forces with four high school friends and organized a dance orchestra for playing dances; continued cornet lessons with his father and with Milo Burke; played with the Martland Band, Shoe City Band, Walk-Over Shoe Band, Liberty Band, Milo Burke Band, and the Whitman Band. At the age of sixteen he became a bandmaster in his own right, conducting the Hancock Band.

It was with the Martland Band that Walter Smith won his first opportunity to play in an organization engaged for regular performances daily throughout a long season. The conductor of the Martland Band, Mace Gay, engaged Walter Smith as his solo cornetist. This was a great responsibility for a young boy just

out of high school. For seven summers Walter Smith played at least one solo a day for the crowd which throngs Paragon Park at Nantasket Beach. To this date, unusual as the young man's record had been, recognition had not yet come from within the confines of the city of Boston. However, the date of Walter Smith's Boston triumph was not far in the future. While continuing playing the cornet, the young man now had devoted himself to the study of the trumpet under the guidance of Louis Kloeppel of the New England Conservatory of Music. How this fitted him for the great opportunity which was shortly to present itself and how he was able to take advantage of that opportunity will be told in next month's issue of *The School Musician*.

**Question:** My son is entering his second year high school and has played in the high school band for the past year. He plays the cornet and it is his ambition to become a cornet soloist. We read *The School Musician* regularly and would appreciate a few words from you as to how my son could achieve his desire.—*E. L., Chicago, Ill.*

**Answer:** Rare is the boy or girl who starts to study an instrument who does not have vision of becoming a soloist. Month after month, this column deals with the problems of young instrumentalists and time and time again I have urged that they be guided by the advice of a competent teacher. Unless I were to hear a student play I would be in no position to judge as to whether or not he would make a good soloist. Of all solo instruments, the trumpet and the cornet are undoubtedly among the most fascinating. The cornet especially has a tone most nearly approaching the human voice in quality and flexibility. In my opinion, the requisites for a soloist are as follows: He must possess a superb technical foundation. He must be always desirous of improving his musical background with its corresponding improving of musical interpretation and, last but not least, he must have the opportunity to play regularly for audiences. We must realize that a good stage presence is almost as important as a perfect musical performance. The soloist must develop confidence. Playing a solo for an audience should be an exciting pleasure.

**Question:** I would like to develop a vibrato for dance work. Could you advise which is best—hand, lip or throat and how the most desirable vibrato can be produced. I have always been a straight tone band musician and would like to get in the dance field on trumpet.—*J. B., Pittsburgh, Pa.*

**Answer:** In my opinion the best vibrato for all types of work is the hand vibrato. The hand vibrato is especially desirable for dance work because its speed can be regulated to blend with the other instruments of the orchestra. To produce this vibrato place the thumb of the right hand between the first and second valves. Rest the fingers lightly on the valve tips and shake the hand gently in the same fashion as is used by the violinist in producing a vibrato.

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Bassoon	2nd B $\flat$ Cornet (1st Trumpet)
Solo B $\flat$ Clarinet	3rd B $\flat$ Cornet (2nd Trumpet)
1st B $\flat$ Clarinet	1st E $\flat$ Horn or Alto
2nd B $\flat$ Clarinet	2nd E $\flat$ Horn or Alto
3rd B $\flat$ Clarinet	3rd E $\flat$ Horn or Alto
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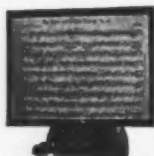
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**Question:** I have been studying clarinet for two years and finished No. 2 Lazarus method for clarinet. What book would you advise me to study now?—H. D., St. Louis, Mo.

**Answer:** I would advise you to study Baermann No. 3. Practice very slowly. This will improve your tone and help you to acquaint yourself with the clarinet thoroughly.

**Question:** What bass clarinet method would you consider good for a beginner?—Cinn., Ohio.

**Answer:** I have used the B flat clarinet method by Rollinson with a lot of success; although not a bass clarinet method, it lies within the range of the Bass clarinet, except in a few spots, the range being high.

**Question:** I have trouble in getting Van Doren reeds. Can you advise me where I can get these reeds?—M. R., Milwaukee, Wisc.

**Answer:** There is a lot of difficulty in procuring the Van Doren reeds or any other imported make. However, there are a lot of good American reeds on the market and would advise you to experiment with the various makes until you secure what you wish.

**Ray Knauss, Flute**

**Question:** I wish to purchase a piccolo that I can use in both orchestra and band, but can not afford to buy two instruments. Do you recommend that I purchase a C piccolo or a D flat piccolo?—D. M., Piqua, Ohio.

**Answer:** My advice is to purchase a C piccolo. Nearly all the professionals use C piccolos in band work. This necessitates transposing the D flat parts up one-half tone. A great many band arrangements now have C piccolo parts available.

**Dall Fields, Bassoon**

**Question:** I am playing the last movement of the Mozart Concerto. Would you kindly tell me how to trill from A<sub>5</sub> to B<sub>5</sub>?—B. F., Mansfield, Pa.

**Answer:** The spot you mention is to be played as a triplet and not a trill. You can finger the A<sub>5</sub> the regular way and make the triplet by raising the middle finger of the right hand.

### Kind Words

Have been a subscriber to *The SCHOOL MUSICIAN* for some years, and think you have a mighty fine magazine. I keep all issues on file, and have them indexed along with some eighteen scrapbooks.—J. S. Bourquis, Director of Instrumental Music, Bartlesville, Okla.

I am still getting a big kick out of *The SCHOOL MUSICIAN* and my bandmaster still says, "Please pass it on when you have finished reading it."—Arthur Olaf Andersen, Dean, College of Fine Arts, University of Arizona.

# School Music in Review

John P. Hamilton

## Orchestra

"Polonaise" from the opera "Christmas Night" by N. Rimsky-Korsakov. Arranged by Charles Woodhouse. A concert Polonaise of martial character. Its principal educational qualities are: Crisp trills for wood and string; extremes of expression—from piano to full-toned fortissimo; splendid, well-balanced scoring that assists climatic expression; good material for position playing on violin and viola; not technically difficult but musically quite advanced; cello and bass parts very easy.

The selection opens Allegro ma non troppo (alla polacca), with full orchestra playing a characteristic melody with woodwind lead. After eight measures, the principal theme is announced by cornets and clarinets. Let the clarinets permeate the cornet quality—a fusion of the two qualities which means keep the cornets down. The synchronized trills of clarinets and first violins in the second measure of this section should supersede the cornet part. The first motive returns at number one. The consistent concerted rhythm of full orchestra can spoil the true climax of the number, if allowed to approach the maximum volume that should be retained for number five and particularly for the opening bars of the Coda. The secondary theme, eleven measures after number one, is in the key of the sub-dominant. The violins are tacet through most of this section. Woodwinds have a beautiful soft legato melody with viola, cello, horn, bass, bassoon and easy harp accompaniment. The dynamic contrast between section A (first third of composition) and this section should be very great. Watch the third beat accents, for melody instruments only. The development, nine bars after number two, has some very effective violin and viola fills. At number three, the strings assist the full woodwind choir in a reiteration of the secondary theme. Cornets and trombones are added to the accompaniment—keep them in the distant background. Section A returns five measures after number four with changes in instrumentation. This leads to a review

of the opening and principal themes for a true climax which should last through the first part of the Coda, then subside and return for a violent close. Published by Boosey-Hawkes-Belwin, N. Y. Full score available.

"Ninna Nanna" by Renato Bellini. Arranged by Ruggero Vené. This is a short string ensemble. Excellent for program variety. Requires advanced high school group for good performance. Don't try to hide the fifths in the third and fourth measures, bring them out with a crescendo. Too, make the most of all dissonances and keep the accompaniment very quiet. The cello and bass parts at number three sound better with the triplets played as grace notes, thus producing the accent on the principal tone which is the third of the chord—an imitation of piano left hand tenths. Published by G. Schirmer, N. Y. Parts each 25 cents. Score, \$1.50.

## Vocal

"The Princess of Moorland" an operetta in three acts. Libretto and music by Millie Grasby Zenda. Dances by Lucille Helvig. Versification by Beatrice Wadhams. Piano arrangements by Rosamond Tanner.

The theme and narrative are based upon a Moro (Moorish) folk tale. Some of the music is also taken from Moro folk tunes. In fact, the authors have produced a work that enables both performers and audience to appreciate the many good qualities of the Moro and his civilization.

The settings are not elaborate. The entire job of producing and performing is well within the ability of average sixth, seventh and eighth grade pupils. There are several two-part treble songs, one three-part (soprano alto bass) and one four-part mixed. The balance are solos and unison choruses. The Oriental twang and imaginative text will appeal to adults as well as children. Published by Silver Burdett Company, N. Y. Price, \$1.00.

"The Voice in the Old Village Choir" by Harry Woods and Gus Kahn. An old popular tune from nineteen thirty-two, revived for three part girls' chorus. Very effective and very easy. Published by Robbins Music Corporation, N. Y. Price, 15 cents.

"The Policeman's Chorus" from the Gilbert and Sullivan Opera "Pirates of Penzance" by Arthur Sullivan. A four-part male arrangement by Fred K. Huffer. Very well done. Top tenor goes to "G," bass down to "G." Published by The Chart Music Pub. House, Inc., Chicago. Price, 20 cents.

## Band

"Sweet Sixteen March Folio", Volume Two, by J. J. Richards. The author has attained his objective and produced "sixteen sturdy, spirited marches . . ." all of them well within the scope of any good grade school or high school band. The arrangements are easy and effective. Ranges are practical and the baritone parts are excellent. The usual error in the use of a folio of this type is for the conductor to use too many of them in one semester. Spread them out, use two or three in one semester. Published by C. L. Barnhouse, Okaloosa, Ia. Price, score, 75 cents, parts, 30 cents.

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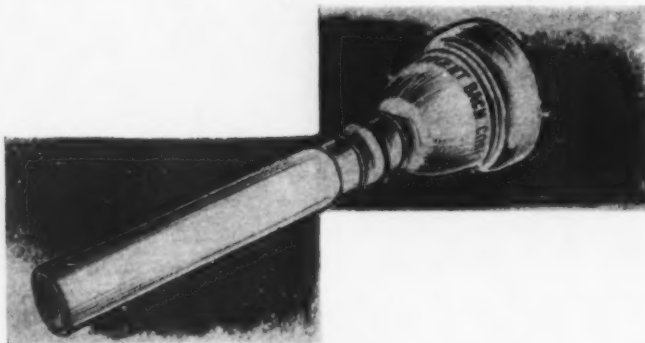
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### Miscellaneous

Waltz "Response" by Edwin Franko Goldman. A cornet solo based on a pleasing waltz melody with a splendid cadenza. Well worth any player's time. The piano accompaniment, by means of counter melodies and independent phrasing, forms a sparkling duet with the melody. Published by G. Schirmer, Inc., N. Y. Price, \$1.25.

The Chart Music Publishing House, Inc., Chicago, has a collection of clarinet solos, with piano accompaniment, that, to quote the publishers, has "all the requisites of musical competition and entertainment." "The Ophean Collection of Clarinet Solos", edited by Clarence G. Warmell, consists of eight compositions ranging in grades from easy to very difficult. The selections are: "Dancing Shadows" by Stanley Vesely, a splendid tonguing exercise; "Dolce Far Niente" by Mark H. Hindsley, a very melodious tune with sweeping legato arpeggios and scales; "Fleur-de-lis" by Captain Howard Stube, an easy tune dressed up in a musical manner, a fine solo and training piece; "Grand Fantasy" by E. Brepsant, a very fine solo, good training in phrasing, chromatics and rhythm patterns; "Lament and Tarantella" by H. Voxman, an easy tune, quite expressive, scale passages in G, G minor and E minor; "Serenata" by M. Moszkowsky. This old familiar melody makes a fine training number. "Song of The Gondolier" by G. C. Bainum, a very easy piece that features a good full tone. (Range low A to high C). "Valse Caprice" by Peter Buys. A very interesting melody and a valuable rubato study. Price (entire collection) \$1.00.

"Time and Tune" a first book for cornet by Walter M. Smith and Warren S. Freeman. The book progresses rather fast in the first few lessons. This fault may be overcome by using supplementary materials to avoid repeating the same exercises. Published by The Boston Music Company, Boston. Price, 75 cents.

Marion Bauer has compiled, revised and edited six of Handel's fugues for piano. Piano instructors would do well to look over these carefully-worked out examples of counterpoint music. Published by Axelrod Music, Providence, R. I. Price, 75 cents.

"Memoriam" a poem for brass quintet by Harold Johnson. A good arrangement with breathing very carefully marked. "Gordian" a miniature symphonic poem for brass sextet. Also by Harold Johnson. A masculine theme, well developed and arranged. Requires advanced performers to do it justice. Both above numbers published by Belwin, N. Y. "Memoriam" price, complete with score, \$1.25. "Gordian" price, complete with score, \$2.00.

In a Massachusetts graveyard there is a stone inscribed with the following: "Here lies Dentist Smith, filling his last cavity."—Current School Topics.



# Your Trombone Questions Answered

Wm. F. Raymond, 14th InL, Ft. Davis, C. Z.

Dear Mr. Raymond:

This is my second year in the band and I like it very much. Although I am playing third trombone now I intend to work hard so I can play first chair when I graduate.

My one ambition, Mr. Raymond, is to play the trombone part to the "Bolero" by Ravel. Can you give me any secret tips on how to play it?—J. H. Q., Chicago.

Answer: Well, Jose, your ambition is certainly in the stratosphere! Two years on the trombone and you want to play THAT number. No, son, there's no secret or key to the proper way for a tenor to sing falsetto. That's what the trombone does, you know, when he tries to sing the cornet or flugel horn part written for trombone in the "Bolero".

I have seen and heard some of the finest symphony trombonists in the world stumble all over this part, and in view of my own experience with it, I want to say frankly that it is the most unfair, most unreasonable thing that I have ever seen written for a trombone.

It is just as assinine to expect a male tenor to sing in the upper feminine soprano register as it is to expect a female soprano to sing in the bass register. In our mad, almost insane desire to create things MODERN we sometimes cast aside mature reason and go blissfully elated if an idea born of us is different from anything that grandfather or grandmother thought or did. And if the idea was unknown to our ancestors then, of course, it is modern and is expected to be accepted by the mass because of its seeming modernity or newness.

I have seen music grow from something passively alive and abstract to something pulsating and useful, and on the whole, if we agree that music is a mental tonic, I don't think it has suffered in the change. But there is one thing which my crude masculine mind won't let me accept, and that is the theory that a MAN ought to

sort of magic mental bridge between the kindergarten and the college degree.

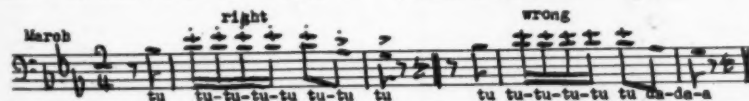
I wish we had it in our power to convince the youngsters that it is positively necessary that they master the basic fundamentals of learning NOW to be qualified to build a more elaborate intellectual tower in later years.

Like father, like son, however, and these kids are no different from the whole American attitude which is one of utter impatience with things which require a deal of time to accomplish. Even in our everyday language we never use a word of three syllables if we can contract it to one. It takes too long to say "telephone", so we just say "phone"; "gasoline" becomes "gas"; "aeroplane" is "plane"; "automobile" is simply a "car" and ad infinitum.

There is one thing which we cannot contract and that is the period of mind between puerility and maturity. If we skip in youth we are forced to retrace later in life. Alexander the Great once said, "I am in a hurry, so I must take my time."

In this column I have repeatedly stressed the importance of an understanding of musical fundamentals. Several of you have asked me to explain what I mean by fundamentals; and for the next month or two I shall endeavor to illustrate a few of the more important things which are to be learned. Broadly speaking, the word fundamental means foundation. Before you can ever hope to play acceptably you MUST have the proper foundation.

One of the most important fundamentals in wind instrument performance is attack and release. Attack means starting a tone, and release, of course, simply means the cessation of the tone. I think you will understand more readily if I give you an example of attack and release. Next month I shall show you some usual errors in rhythmic—another important fundamental.



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## The A. B. A. Forum

Summer wanes, and many a sigh of relief will be sloughed off by those whose lines lay in the entertainment field. Visions of the respite from arduous—though pleasant—duties will be conjured up, and, two months hence, those same guys will be wondering what the heck they can do to pass the weary time away!

On the other hand, those happier souls whose job it is to teach the young idea how to shoot will have rolled up their sleeves, be working through the test pieces for 1941, and ticking off the days on the office calendar with the Christmas vacation marking the spot.

A week ago I was bidding "Adieu" to Goldman pere et fil, who were concluding a very successful two weeks engagement at The Canadian National Exhibition in my home town. Playing to audiences of many thousands daily, the band won unstinted praise from both press and public. This Exhibition is generally the occasion for some of our members to pay us a visit. This year, probably because we have a war on our hands, and non-existent difficulties of entering and leaving Canada were envisioned, none of the regulars appeared. Regrettable, very!

A letter from Frank Simon informs me that the Armco series of broadcasts have been cancelled. It is to be devoutly hoped that this cancellation is but a temporary one; the disbandment of the band to which Frank has devoted so many years of his life, and brought to such a high state of efficiency, would be a disaster.

None will regret this action more than High School Band leaders. The weekly featuring of outstanding young soloists trained by them, was a splendid appreciation of their work, and a Mecca towards which all High School soloists might aspire.

It is to be hoped that all good A.B.A. members are saving their pennies for the trip to Madison next March. Those who have ever fathered a convention well know the hard work entailed, the scores of contacts to be made, and, toughest of all, the disappointments encountered. Please don't be guilty of adding still another disappointment by failing to appear yourself. Ray Dvorak is hoping, and planning, for this convention to be so outstanding that you will remember it with pleasure for years. As your Master of Ceremonies, let me repeat the good old slogan "Come on, fellers; give the boy a hand".

*Ab ovo usque ad mala* (Lat); *coute qu'il coute* (Fr)—and don't think that came out of MY noodle! I pinched it direct from the dictionary.

Till next month, *Littera scripta manet*, and now YOU get out the dictionary.—*Dick Hayward*

Your splendid magazine has been enjoyed and appreciated for many years. It's nearly as good as a college education. Don't tell anybody, but I've found most of my information in your periodical. I couldn't do a good job without it. Keep up the fine work. I built a State First division band with your help last year.—*Milton Wotto, Lohrville Consolidated School, Lohrville, Iowa.*

# Let Me Answer Your Flute Questions

Send Them to Rex Elton Fair, 306 S. Wabash Ave., Chicago

**Question:** Frank Zgone of Chisholm, Minn. writes in part "My flute students are going to town through the advice offered in your SCHOOL MUSICIAN column, and the use of your flute methods." He also adds that one of his original flute solos with piano accompaniment won an "excellent" rating at the Missoula State Festival. He wants to know where to send it for publication.

**Answer:** Thank you for your nice letter. If I were in your place I believe that I should write to some or perhaps ALL of the publishers advertised or mentioned in The SCHOOL MUSICIAN.

**Question:** Three or four weeks ago I heard a Gavotte for flute and orchestra over the radio. It was an interesting number written by Chaminade. Do you know if this number was written especially for the flute?—K. C., Denver, Colo.

**Answer:** The composition in question is a transcription.

**Question:** Should grease be used on the joints of the flute? What should one do to remedy sticky pads? Is there an accompaniment available for "The Brook" by Ernest Wagner? What is a flutist to do when he encounters a B written below the low C on the flute? Is there a flutist instructor in our near vicinity?—F. P., Nodaway, Iowa.

**Answer:** Use regular cork joint grease on instruments made of wood. It has been my experience that joints of metal need no grease. Keep them polished brightly by using some form of metal polish, thereby keeping all foreign matter removed.

"The Brook" by Wagner is an Etude. Strictly speaking, the Etude is a composition written for the express purpose of overcoming some particular difficulty, in study form. I doubt if there is a piano accompaniment written for it.

Yes, there are many flutes made with the "B foot joint." It is true that there are many tricks that symphony and opera players resort to when needing a low B. However, the details are too many to explain here. I would advise you to play the phrase—or a section of it—an octave higher.

I'll have to consult my mailing list in an endeavor to find out if there is a flutist who is a teacher in your vicinity.

**Question:** You are doing a great service with your flute advice in The SCHOOL MUSICIAN. Where can I get a finger chart showing regular fingering, also one showing fingering for trills? Stamped envelope is enclosed.—E. W. J., Stover, Mo.

**Answer:** I'm sending you one of my charts showing regular fingering. The chart showing all the regular trill fingering is to be found in the Rex Elton Fair Flute Method, Book II.

**Question:** Someone sent me excerpts from Grieg, Dvorak, Verdi, Chopin, and Hall. Advice has been asked for but there is no address or name on the music. If a letter was sent, it has been misplaced. If you will send me a card, I'll go into these questions in detail with you. This "mix up" is probably due to some carelessness in my office and I'm sorry.

The problem of playing five notes in a group is usually solved by playing two and then three. If seven, three and then four. Divide into down and up beats. Please write me again.—R. E. F.

**Question:** A fine letter received from instructor Paul Brader, Newark, Ohio, states in part: "I specialize in brass, consequently, you are the flute instructor of my youngsters through the use of your article in The SCHOOL MUSICIAN and your methods. I'm sending you a photo of two of your little students, Joan Jamison and Janet King. They are both fifth graders and inseparable pals.

Could you recommend some special material in the way of solos, studies, etc., also could you send us an extra finger chart to place in our band room?

**Answer:** Thank you for such an interesting letter, also for the photo. Under separate cover I'll send the desired material.

**Question:** What is meant by an E<sub>b</sub> flute? Is there such an instrument and if so, is it made in the key of E<sub>b</sub>, the same as an E<sub>b</sub> clarinet?—C. C. D., San Antonio, Texas.

**Answer:** Many of our (American) flute manufacturers are making or can make an E<sub>b</sub> flute. These instruments have the same range as the C flute, finger and read the same and may be used to play the regular E<sub>b</sub> clarinet parts as used in band music.

**Question:** Now that I am about to buy a new flute, I am puzzled over the closed and open G sharp question. I've been playing the closed G sharp for two years. What would you advise? Thank you, Mr. Fair, for your kindly advice. I've accepted it two times before and have been happy that I did so.—L. L. J., Minn., Minn.

**Answer:** Thank you for your expression of confidence. Since you have been using the closed G sharp, I would advise you to keep on doing so. There are about sixty closed G sharp flutes to one open G sharp used in this country. The advantage of the closed G is that should you ever need to borrow a flute you'll find them just that much more numerous than the open G. Should you ever attempt to play any other woodwind instrument, you'll find that ALL of them have the CLOSED G sharp.

**Question:** I am twelve years old and my Uncle Dave just gave me a Haynes wood flute. I took it to our school and all of the other flute players (seven of them) laughed at me because I was so old fashioned. I did not know that at the time. Do you think I could trade my wood flute for a silver one?—Y. T., Cleveland, Ohio.

**Answer:** Please pay no attention to your friends' remarks concerning your being old fashioned. The chances are that the old wood flute that you now have is just as responsive and as well in tune as any flute owned by your friends. Those flutes made of wood were used by our finest players until a comparatively few years ago. You may tell your friends that I have a wood flute which I use on special numbers in my recitals, and that I personally think they are very fine instruments.

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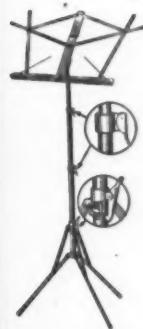
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## High Cadenzas

### Do You Know That

the band, soloists and ensemble from the Louisiana State School for the Blind made First division ratings in the District and State Band festivals?

lovers of good music still exist in Chicago? Proved during the summer by the crowds that swarmed Grant Park for the regular open air concerts. Despite frequent rain and chill, they turned out in throngs to hear the Chicago Symphony, Bainum's Band and other notable organizations. Various high school bands and orchestras of Chicago also appeared and amazed the citizens with their lovely renditions of favorite classics.

top flight dance bands claim their rapid rise to success is due to letting the customers take part in the entertainment? Guests at night clubs can request numbers, dance to them, join in singing and sometimes give out with a solo stunt themselves.

In Harrisburg, Pennsylvania, jitterbugging is definitely on the down grade? In a recent poll of one hundred dance fans conducted by a student newspaper, 75 per cent of the students voted against acrobatics on the dance floor and 62 per cent replied "no" to the question, "Do you like to jitterbug?" Music educators breathe easier at this and give some hope for the future of the youth of America.

one of Jascha Heifetz' violins is made of aluminum? Whenever it needs repairs, it is shipped off to a plumber.

the first Lombardo public appearance was at a lawn party twenty-five years ago? Carmen played flute, Guy, fiddle. The number was billed as a duet but Carmen finished first.

Instead of the usual Commencement program, the Purcell, Oklahoma high school puts on a pageant every year? This year they covered the development of the dance in America from Indians to jitterbugs.

### Pick-Ups

David L. Cohn in his book, "The Good Old Days" takes an item of special interest to violinists from, of all things, the Sears-Roebuck catalog. "Our Paganini Guarnerius Violin—An Exact copy of the Violin Used by that Marvelous Player—\$5.45."

## Putting Your Band Across

(Continued from page 22)

fine also with one on each side of the stage. Saxophone duets, quartets, echo solo parts are surprises to be used in pieces such as "Singing Hills," "Oh Johnny," "Beer Barrel," etc. Most all popular selections give many possibilities for such balanced work in both reed and brass sections. This leaves only the clarinets and flutes in front where they can easily handle any part which requires all reed work. "Meet the Band" by Yoder is a good example where the reeds can be heard since they all face the front and their tone is not lost in another direction.

Thus we find that our arrangement is satisfactory. They appear symmetrical because they are balanced by number; they sound well because they are blended in tonal position, and in-

Paul Whiteman claims in a recent article in *Student Life* that Swing is staggering under the blow of the most powerful musical influence operating in our country today,—South America's tango, rhumba and conga.

Child prodigy Lorin Maazel, discovered in California by Vladimir Bakaleinikoff, caused a sensation recently when he conducted the Young People's Orchestra in Milwaukee before an audience of 3,500 people. Of the ten-year-old conductor, the *Milwaukee Evening Post* says, "Lorin Maazel, the little lad in knee pants who has led principal orchestras throughout America, created a tumult of applause and loud 'bravos' when he mounted the podium and directed the more than a hundred musicians through the charms of Schubert's Overture to 'Rosamunde' and the delightful strains of 'Cradle Song'! The young maestro has poise, bearing and a comprehension far beyond his years. Now it can easily be understood that Leopold Stokowski, sharing a program recently with Master Maazel, labeled the lad 'the prodigy of the century'."

Mr. Michael Scapiro in "Musical Facts" (a very interesting little monthly published by Who Is Who In Music, Inc.) claims that swinging the classics is not a 1940 evil. He says that ten or fifteen years ago there were jazz arrangements of everything from Beethoven's "Moonlight Sonata" to MacDowell's "To a Wild Rose", and one famous example was in 1918 when "I'm Always Chasing Rainbows", borrowed from Chopin's "Fantasie Impromptu," became the outstanding hit of the year.

### Worthwhile

An album of records that no one within reach of a phonograph should miss are the ten Strauss waltzes recorded by Jack Shilkret and his Concert Orchestra. Included are Artist's Life; Blue Danube; Emperor Waltz; Southern Roses; Sweetheart Waltz; Tales From the Vienna Woods; Vienna Blood; Vienna Bon Bons; Voices of Spring; Wine, Woman and Song. Once you hear these lovely melodies played in Jack Shilkret's inimitable style, you won't be able to resist carrying them home with you.

tensity; and finally, they are alive. They move up, down, around and out for novel effects which brings increased interest from both parent and student. For students like to show off, and the audience came to see.

Choirs, glee clubs, and other vocal groups which are very large are easily handled because each has a place and a riser to mark his position. All are visible, can see the director, and surprise—we find that they learn their parts better when they can't hide behind some one's head. A fifty-piece band can be seated on the first two platforms and the floor, leaving two risers for more than fifty vocalists behind them. Yet each one is clearly visible to all. Show your music by showing your students and your community will give you support. "Showmanship Succeeds."

# A Composers' Dictionary (Part 2)

(B-C)

Musical Terms, from English to Italian

Compiled by Francis Howard McKay, Composer and Arranger

**B FLAT**—*bi-molle*  
(like a) **BAGPIPE**—(alla) *cornemusa*  
**BANGING, THUMPING**—*tambussante, tam-*  
*bussando*  
(the) **BALLAD**—(la) *ballata*  
(the) **BALLET**—(il) *balletto*  
(with) **BANTER, WAGGERT, JESTING**—(con)  
*buria*  
**BANTERING, JESTING**—*burlante, burlando,*  
*burliero*—in bantering manner—in modo  
*burliero*  
**BARBARIC**—*barbarico*  
**BARBARICALLY**—*barbaricamente*  
(with) **BARBARISM**—(con) *barbarismo*  
**BARBAROUS**—*barbaresco, barbaro*  
**BARBAROUSLY**—*barbarescamente, barbara-*  
*mente*  
**BARCAROLLE**—*barcarola*  
**BASS**—*basso*—the bass light (ly)—*leg-*  
*giro il basso*—the bass marked—*mar-*  
*cato il basso*—the bass prominent—*il*  
*basso prominente*—with the bass—*col*  
*basso*  
**BASS VIOL**—*violone*  
**BASS VOICE**—*voce di basso*  
(the) **BASSOON**—(il) *fagotto*  
**BE SILENT**—*tacet*  
**BEAUTIFUL**—*bella, bello*  
**BEAUTIFULLY**—*bellamente*  
(with) **BEAUTY**—(con) *bellezza, beltà*  
**BEGINNING, HEAD, SOURCE**—*capo*—from  
the beginning—*da capo* (d. c.)  
(the) **BELFRY**—(la) *campanile*  
**BELL**—*campana*—great bell—*campanone*  
**BELL-LIKE**—*alla campana*—*quasi cam-*  
*panelle*  
**BITTER, SAD**—*amaro*  
**BITTERLY**—*amaramente*  
(with) **BITTERNESS**—(con) *amarezza*  
**BIZARRE**—*bizarro*  
(in bizarre manner)—*bizzarramente*  
(with) **BIZARRE QUALITY** (strangeness)—  
(con) *bizarreria*  
**BLAND**—*blando*  
**BLANDLY**—*blandamente*  
**BOILING**—*bollente*  
**BOISTEROUS, NOISY**—*strepitoso*  
**BOISTEROUSLY, NOISILY**—*strepitosamente*  
**BOLD**—*baldo*  
**BOLDLY**—*baldamente*  
(with) **BOLDNESS**—(con) *baldezza, bal-*  
*danza, baldore*  
**BOLERO**—*bolero*  
**BOOMING**—*rimbombante, rimbombando*  
**BOUNCING** (Springing)—*sbalzante, sbal-*  
*zando*  
**BOUNCINGLY**—(in modo *sbalzante*)  
**BOUNTING** (Jumping, Skipping)—*balzante,*  
*balzando*  
**BOUNTINGLY**—(in modo *balzante*)  
(the) **BOW**—(il) *arco*—with the bow—  
*col arco*; with the wood (of the bow)—  
*col legno*; with the point of the bow—  
*colla punta dell'arco*; at the point of the  
bow—*a punta d'arco*  
**BRAVE**—*bravo*  
**BRAVELY**—*bravamente*  
(with) **BRAVERY, FLOURISH**—(con) *brav-*  
*ura, bravaria*  
(*Bravo* is of course often shouted as a  
compliment meaning—well done, etc.)  
(with) **BREADTH**—with largeness, breadth  
—*con larghezza*  
(with) **BREVITY**—(con) *brevità*  
**BRIDGE** (of stringed instruments)—*ponti-*  
*cello*—on the bridge—*sul ponticello*  
**BRIEF**—*breve*  
**BRIEFLY**—*brevemente*  
(with) **BRILLIANCE**—(con) *brillamento*

**BRILLIANT**—*brillante*  
**BRILLIANTLY**—*brillantemente* (d'un modo  
*brillante*)  
**BRISK**—brisk, lively, nimble—*vispo*; brisk,  
cheerful—*brioso*  
**BRISKLY**—lively—*vivevole*  
(with) **BRISKNESS**—with vivacity, fire—  
*con brio*; with briskness, quickness—  
*con vivacità*  
**BROAD**—large, broad—*largo*  
**BROADENING**—enlarging, extending—*allar-*  
*gando*; enlarging, expanding—*largando*;  
enlarging, growing wider—*slargando*  
**BROADLY**—largely, broadly—*largamente*  
**BROKEN**—*spezzato*  
**BROKENLY**—*spezzatamente*  
**BRUSQUE**—*brusco*  
**BRUSQUELY**—*bruscamente*  
(with) **BRUSQUENESS** (con) *bruschezza*  
**BRUTAL**—*brutale*  
(with) **BRUTALITY** (con) *brutalità*  
**BRUTALLY**—*brutalmente*  
**BUBBLING**—*bubbolante, bubbolando*  
(like a) **BUFFOON**—(allo) *buffone*  
(with) **BUFFOONERY**—(con) *buffoneria*  
**BUFFONISH**—*buffonesco*  
(with) **BURLESQUE**—(con) *burlesco*  
**BURLESQUE**—*burlesco*  
(in burlesque manner)—*burlescamente*  
**BUT**—*ma*—but more slurred—*ma più le-*  
*gato*  
**BUT NOT SO MUCH**—*ma non tanto*  
**BUT NOT TOO MUCH**—*ma non troppo*—  
fast but not too much—*allegro ma non*  
*troppo*  
**BUZZING**—*buzzicante, buzzicando*  
**BY**—little by little—*a poco a poco*  
**BY DEGREES**—little by little—*a poco a*  
*poco*—gradually—*gradualmente*  
**CADENZA**—*cadenza*  
**CALAMITOUS**—*calamitoso*  
**CALAMITOUSLY**—*calamitosamente*  
**CALM**—*calmo*  
(with) **CALM**—(con) *calma*  
**CALMED**—*calmato*  
**CALMLY**—*calmamente*—(in modo *calmo*)  
**CANDID**—*candido*  
**CANDIDLY**—*candidamente*  
(with) **CANDOR**—(con) *candore*  
(with) **CAPRICE**—(con) *capriccio*  
**CAPRICIOUS**—*capriccioso*  
**CAPRICIOUSLY**—*capricciosamente*  
(with) **CAPRICIOUSNESS**—(con) *capriccio*  
(with) **CARE**—(con) *cura*  
**CARING** (CAREFUL)—*curante, curando*  
**CARELESS**—not caring—*noncurante, non-*  
*curando*  
**CARELESSLY**—in careless manner—in modo  
*noncurante*  
(with) **CARELESSNESS**—without care—  
*senza cura*; with carelessness—*con non-*  
*curanza*  
**CARESSING**—*carezzante, carezzando*  
**CARESSINGLY**—*carezzevolmente*  
(like a) **CARICATURE**—(alla) *caricatura*  
(like a) **CARNIVAL**—(allo) *carnavale*  
**CARRIED**—*portato*  
(in carried manner)—*portatamente*  
**CARRY** (the voice)—*portare* (la voce)  
**CARRYING** (Sliding somewhat)—*portando*  
(with) **CARRYING**—(con) *portamento*  
(like a) **CASCADE**—(alla) *cascata*  
**CASCADING**—*cascante, cascando*  
(like) **CASTANETS**—(alle) *castagnette*  
**CEDING, YIELDING**—*cedente, cedendo*  
(with) **CCELERITY**—(con) *celerità*  
**CELESTIAL**—*celeste*  
**CELESTIALLY**—*celestialmente*  
**CERTAIN**—*certo*

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CESSATION OF TIME, HOLD—fermata ( )  
(in) CHAMBER MUSIC STYLE—alla camera  
(with) CHANGE—(con) cambiamento  
CHANGEABLE—cangiabile  
CHANGING—cangiante, cangiando; cambi-  
ante, cambiando  
CHAPEL—cappella  
(in) CHAPEL STYLE (without accompani-  
ment) a cappella  
(with) CHARACTER—(con) carattere  
CHARACTERISTIC—caratteristico  
CHARACTERISTICALLY—caratteristicamente  
CHARACTERIZING—caratterizzante, caratte-  
rizzando  
(with) CHARM, NICETY—(con) vezzo  
CHARMING, NICE, PLEASANT—vezzoso  
CHARMINGLY, NICELY—vezzosamente  
CHASING (in hot pursuit)—incalzante,  
incalzando  
CHATTY—parlantino  
(with) CHEER, GLADNESS, HAPPINESS—  
(con) allegria  
CHEERFUL—allegro—the equivalent of  
cheerful is ALLEGRO, but this has been  
so universally used to describe time  
that it cannot be used here to describe  
mood; brisk and cheerful—briso; gay  
—gaio; joyous—gioloso  
CHEERFULLY, HAPPILY—allegramente  
CHIMERICAL—chimerico  
CHIMERICALLY—chimericamente  
(like) CHIMES—(alle) cariglione  
(the) CHORUS—(il) coro  
(the) CHURCH—(la) chiesa  
(the) CLARINET—(il) clarinetto  
(with) CLARITY—(con) chiarezza  
CLASSICAL—classico  
CLASSICALLY—classicamente  
CLEAR—chiara  
CLEARLY—chiaramente  
(with) CLEARNESS, CLARITY—(con) chi-  
arezza  
(the) CLEF—(la) chiave  
CLOSE (stepped on, treaded on)—calcato;  
stepping on, treading on—calcante, cal-  
cando  
CLOSELY—calcatamente  
CLOUDILY, DARKLY—nubilamente  
(with) CLOUDINESS, DARKNESS — (con)  
nubilità  
CLOUDY, DARK—nubilo  
CLOWNISH, CLOWNING—with banter—con  
burla; with buffoonery—con buffoneria  
CLOWNISHLY—with burlesque—con bur-  
lesco  
(with) COAXING—(con) lusinga, lusinga-  
mento  
COAXING—lusingante, lusingando  
COAXINGLY—lusinghevolmente  
CODA—coda  
CODETTA—codetta  
COLD—freddo  
COLDLY—freddamente  
(with) COLDNESS—(con) freddezza  
(with) COLOR — (con) colore — (with  
warmth, passion—con calore)  
(with) COMEDY—(con) commedia  
COMIC—comico  
COMICALLY—comicamente  
(with) COMMAND—(con) comando  
COMMANDING—comandativo  
COMMANDINGLY—comandativamente  
COMMODIOUS—comodo  
COMMODIOUSLY—comodamente  
(with) COMPASSION—(con) compassione  
COMPASSIONATE—compassionante  
COMPASSIONATELY—compassionevolmente  
COMPLAINING — complangente, complan-  
gendo  
COMPLAININGLY—(in modo complangente)  
(with) COMPLAINT—(con) complanto  
COMPLETE—completo  
COMPLETELY—completamente  
(with) COMPLETENESS—(con) completo  
COMPLETING—completando, completivo



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CONCEDING—concedente, concedendo  
(with) CONCESSION—(con) concessione  
CONCISE—conciso  
CONCISELY—concisamente  
(with) CONCISENESS—(con) concisione  
(with) CONFIDENCE—(con) confidenza  
CONFIDENT—confidente  
CONFIDENTLY—confidentemente  
(with) CONTEMPLATION—(con) contem-  
plazione  
CONTEMPLATIVE—contemplativo  
CONTEMPLATIVELY—contemplativamente  
(in modo contemplativo)  
CONTENTED—contentato  
CONTENTEDLY—contentamente  
(with) CONTENTMENT—(con) contenta-  
mento  
CONTINUAL—continuo  
CONTINUALLY—continuamente—always—  
sempre  
(in) CONTRAST—(in) contrasto  
(with) CONVENIENCE—(con) convenienza  
CONVENIENT—conveniente  
CONVENIENTLY—convenientemente  
CONVIVIAL—conviviale  
CONVIVIALY—convivialmente (in modo  
conviviale)  
CORDIAL—cordiale  
(with) CORDIALITY—(con) cordialità  
CORDIALLY—cordialmente  
(the) CORNET—(il) cornicello  
CORRENTE (old dance form)—corrente  
COY—shy, bashful—schivo  
CRASHING—noisy, loud—strepitoso; bang-  
ing, thumping—tambussante, tambus-  
sando  
(like a) CURRENT (of water)—(alla) cor-  
rente  
CURRENT, RUNNING—corrente; swiftly  
flowing—correntemente

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(Continued from page 17)

New Mexico .....Foz  
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Nobles of the Mystic Shrine.....Foz  
Northern Pines.....Schirmer  
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On Parade.....Fischer  
On the Campus.....Foz  
On the Tramp March.....Fischer  
Our Flirtations.....Fischer  
Pathfinder of Panama.....Church  
Pet of the Petticoats.....Pepper  
Pleasure March.....Hawkes  
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Powhatan's Daughter.....Church  
Pride of the Wolverines.....Foz  
Pushing On.....Lee  
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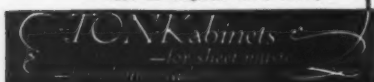


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After-game dances during October and November are big events. This is your chance to come out with some new ideas. Last year's swing is definitely passé. Spring a few original arrangements on the crowd. Make your stuff sound 1940.

But be absolutely sure that you can play the school's football songs and play them well. If the school team has won the game they'll want to hear 'em, sing 'em, even dance to 'em. If they haven't won, the school spirit has to be bolstered a little. So give it to them fast and furious and we'll guarantee your popularity.

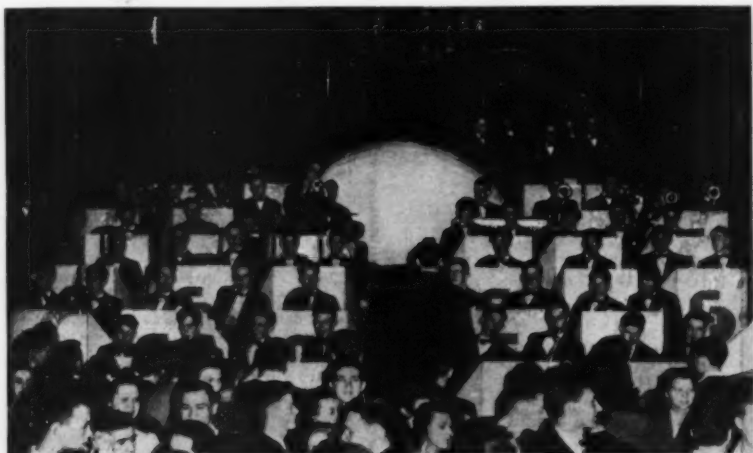
Let the crowd join in your program. You know, the top flight bands say that their phenomenal rise to success is due

really doing all right. Stan started in October, 1939 with one sax, two trumpets, one trombone, one baritone and piano. About their first rehearsal, Stan says, "There were so many foul notes, it was pitiful." But they got down to good hard practice and by December they were a pretty fair outfit.

By this time the band consisted of two sax, three brass and three rhythm. On December 31st they played their first job, a Y.M.C.A. dance and they were on their way.

Says Stan, "In February we enlarged the band to three sax, three brass and three rhythm. We all worked hard and pretty soon a few jobs came our way. In April, we finally became good enough to appear for good old Lincoln High and was it a success! Wow! They cheered and hollered."

The teachers took a hand with the band then and really helped out—gave the boys a lot of pointers and encouraged them by saying theirs was one of the finest bands in town. By June, they were really set



The Franklin High School band of Seattle, Washington is a conservative concert band at times, but, how they can swing out at the school dances! They have proved to their customers that there is a similarity between good modern music and classical pieces. And when a band can play in such a way that the parents and teachers are pleased,—well, that band is made.

to the fact that they let their patrons take part. A night club audience can request numbers, sing with the band, dance to their music and even give out with a solo stunt or two. So carry this over to your school parties. Give Mary a chance to warble—even if her voice isn't so hot, she's having a good time and chances are the dancers can't even tell she's off tune. If there's a couple who can dance well together, clear the floor for a Velox-Yolanda act. Let Johnny take over your trumpet, if he can play half way decently. Anyway, the crowd will probably appreciate your playing after that. Whatever you do, mix with the gang. Be nice to everybody and instruct your members to do the same. Don't think you're better than the rest just because you toot a horn. Remember it's those who can't toot that will listen to you. So turn on the personality and you and your band will be made.

Out in Lincoln, Nebraska, Stan McCune and his ork have been going strong for about a year now and these boys are

and had become pretty well known in the schools of Nebraska.

Now the band consists of four sax, three brass, three rhythm with Stan fronting and playing trumpet. Featured entertainers are Dale McFarland on his string bass and Ross Brehm on the drums. They play sweet as well as hot music but find that most young people like it hot. They have developed a distinctive style that marks their band immediately.

The members are Dale McFarland, string bass, Mark Dulin, first sax, Boyd Brewster, second sax, Don Wienman, third sax, Bill Michell, fourth sax, Arnold Voght, first trumpet, John Church, second trumpet, Jack Bennett, trombone, Harold Hudson, piano and Ross Brehm, drums.

Stan McCune has really accomplished a great deal but it took hard work and great perseverance. Several times his men wanted to quit but he managed to hold them together and now they're well on their way to success. So stick at it, swingsters, and you're bound to make good.

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This classified advertising department was established for the benefit of bandmasters, directors, students and individuals having used instruments, uniforms, etc. to sell, swap, or those who wish to buy at a bargain.

Look over the ads in this issue. You'll find many items of interest. Perhaps you have an extra saxophone you would like to sell or trade for a French horn or trumpet. Take advantage of the opportunity this department offers you.

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**BASS SAXOPHONE**, \$65. King baritone, \$55. Conn trumpet, like new, \$48. Conservatory system oboe, \$120. Leedy street drum, 12x15, \$15. Bassoon, Heckel system, like new. String bass, \$70. Eb sousaphone, \$135. Viola, \$25. Cello, \$45. Violin outfits, \$10. Crestline Music Shop, Crestline, Ohio.

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